DALEK EMPIRE
Audio return previewed!

ROMAN HOLIDAY
DWM reports from the set!

CATHERINE TATE
More goss from Donna!

DOCTOR·WHO

BACK FOR MORE!
SONTARANS RETURN! TURN TO PAGE 4

EXCLUSIVE!

SUPER SLEUTH!

"Sarah's just opened up and I've relished that!"
Elisabeth Sladen reveals the secrets of
The Sarah Jane Adventures!

+ HAPPY 30TH BIRTHDAY K9!

DWM 388 | 14 NOV 2007 | £3.99 | $7.99
panini magazines
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PULL TO OPEN

> I've always had a good imagination and don't find it demeaning to take that extra leap to make things true and believable...

DWM has been around for a while, you know. Oh, we've been here through it all – the good times and the bad. The cancellation of *Shada* in 1980. The 1985 'hiatus' (a word only used by *Doctor Who* fans and hernia sufferers). The long wait between 1990 and 1995 and all those 'No News Yet' headlines in *Gallifrey Guardian*. The false hopes of *The Dark Dimension* in 1993. That single glorious night in 1996 when the Doctor briefly returned. More waiting. *Death Comes to Time*. *Scream of the Shalka*. And finally, *finally*... after all those years of waiting, came that announcement in 2003, and the rollercoaster adventure of the last three series...

So. What about this latest statement from the BBC about *Doctor Who*'s future, then? If you look at the list above, you can perhaps see why *Doctor Who* fans have come to expect the worst. It's also a perfect example of 'How soon they forget', when you see how some folks are disappointed by the news that *Doctor Who* will 'only' be returning for three episodes in 2009. One person in this issue's *DWMail* even goes so far as to describe it as being 'like 1985 all over again'.

Let me tell you something. This guarantee of the BBC's long-term commitment to *Doctor Who* (until 2010 *at the very least!*) is the single most important and biggest reason for celebration since the news four years ago that the show was to return to production. When *Doctor Who* was commissioned in 1963, it was guaranteed only six episodes. Even after becoming a smash hit, the show was generally only recommissioned in 13-week blocks for its first few years. Throughout *Doctor Who*'s original 26-year-run on television, there was rarely any commitment from the BBC to make the show beyond the series in production at the time – and there were certainly no public confirmations of the programme's continuation.

In the 21st century, very few programmes return for a new series every single year. BBC One's *Waking the Dead*, for example – which regularly attracts nine million viewers – was off air completely in 2006, before returning for Series Six in 2007. It's just the way television *works* now. So for *Doctor Who* to still have three episodes in production for its 'gap year' (a phrase now banned from **DWM**, cos it bloody well *isn't* one!) just shows how special *Doctor Who* is, and how highly regarded the programme is by the BBC. In fact, it's *as far away* from the situation in 1985 as you can possibly get!

Right now, as of October 2007, the BBC has only confirmed that one programme will still be on air in 2010 – *Doctor Who*. Not *EastEnders*, not *Casualty*, not *Waking the Dead*. There's really *nothing* to be downhearted about. **DWM** has been preparing for this for a little while, and we can promise that 2009 will be just as exciting as the last few years. Have faith...

Tom

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John Ainsworth, Peter Anghelides, Richard Atkinson, Bob Baker, Colin Baker, Matt Bannister, Kia Blue, Nicholas Briggs, Noel Clarke, Phil Collinson, Russell T Davies, Emma Finlay, Rob Francis, Julie Gardner, Ian Grutchfield, Derek Handley, Clayton Hickman, Moray Laing, Lesley Land, John Leeson, Jamie Lenman, Alex Mallinson, Yasmin Paige, Matthew Parkes, Andrew Pixley, Justin Richards, Gareth Roberts, Steve Roberts, Edward Russell, Gary Russell, Elisabeth Sladen, Vikki Spilsted, Michael Stevens, Melanie Stungo, Catherine Tate, Colin Teague, Toby Whithouse, Catherine Yang, Taylor Herring, BBC Drama Publicity, BBC Worldwide and bbc.co.uk

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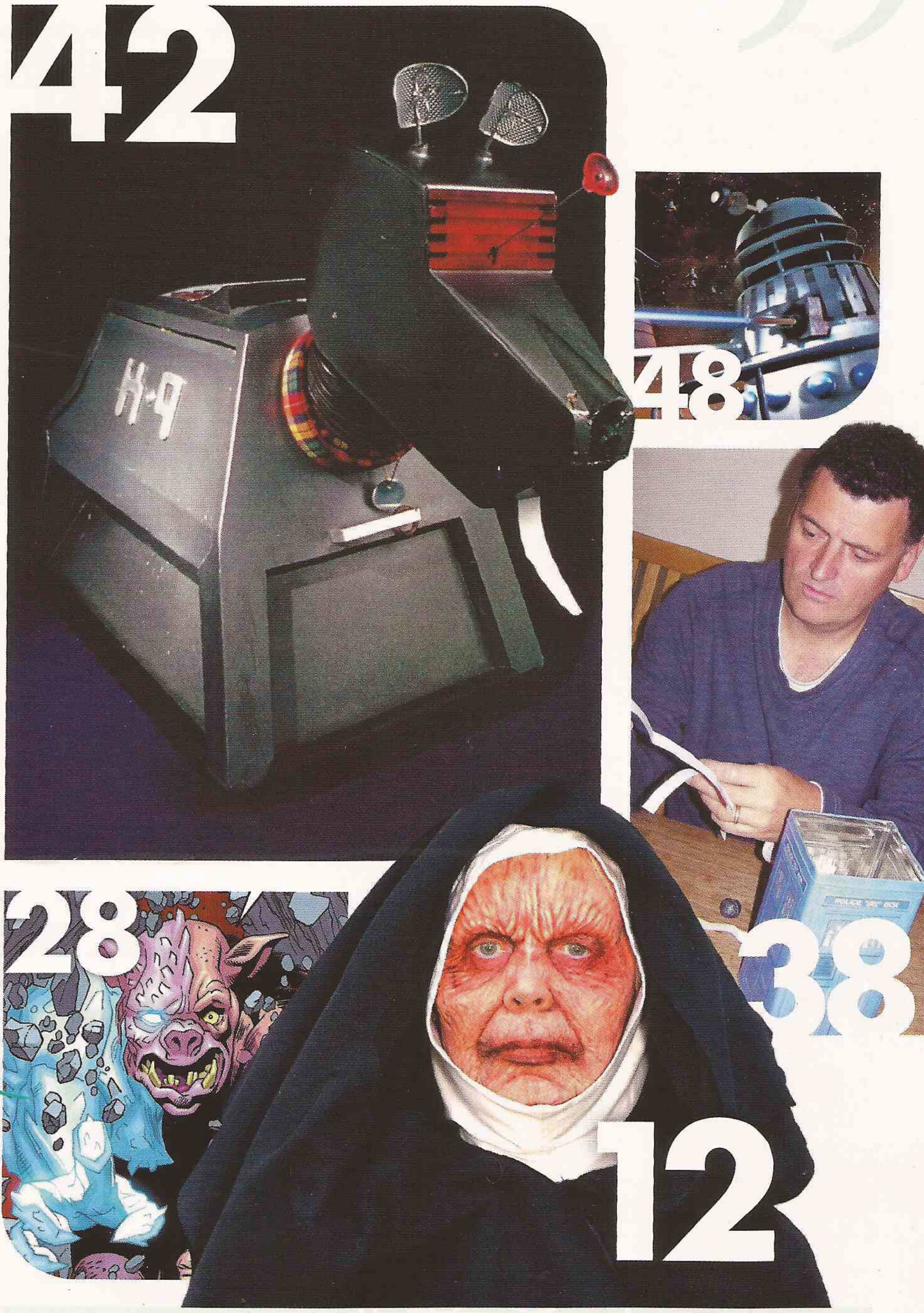
Doctor Who Magazine™ Issue 388. Published October 2007 by Panini Publishing Ltd. Office of publication: Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ. Published every four weeks. All *Doctor Who* material is © BBCtv 2007. *Doctor Who* logo ™ & © BBC 2004. Daleks © Terry Nation. All other material is © Panini Publishing Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Writers' Guidelines and Comic Strip Submission Guidelines are available by sending an SAE to the editorial address. Luxury! In my day we used to dream of three Specials in a year. We had to watch *Doctor Who* – with no sound and no pictures – on a broken hairdryer, while living in a muddy quarry. And then our dad would beat us to death with a Palitoy Leela. And that's if we were *good*! But if you tell that to the young fans of today, they won't believe you... Printed in the United Kingdom. Newstrade distribution: Marketforce (UK) Ltd 020 3148 3333. ISSN 0957-9818



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GALLIFREY **GUARDIAN**

ALL THE LATEST NEWS FROM THE WORLDS OF **DOCTOR WHO**...

DOCTOR WHO

4.X: VOYAGE OF THE DAMNED

Written by....................RUSSELL T DAVIES
Directed by.......................JAMES STRONG

The Doctor .... DAVID TENNANT
Astrid Peth ....KYLIE MINOGUE
Co-starring GEOFFREY PALMER, CLIVE SWIFT, GRAY O'BRIEN, DEBBIE CHAZEN, CLIVE ROWE, RUSSELL TOVEY, GEORGE COSTIGAN, JIMMY VEE, BERNARD CRIBBINS
TX: Tuesday 25 December 2007

SERIES FOUR

REGULAR CAST

The Doctor .... DAVID TENNANT
Donna Noble...................CATHERINE TATE

WITH

Martha Jones .... FREEMA AGYEMAN

WRITERS:

RUSSELL T DAVIES (4 episodes), STEVEN MOFFAT (2), HELEN RAYNOR (2), KEITH TEMPLE (1), JAMES MORAN (1), GARETH ROBERTS (1), TOM MacRAE (1), STEPHEN GREENHORN (1)

TITLE TBC

Written by....................RUSSELL T DAVIES
Directed by.......................JAMES STRONG

Sylvia Noble................. JACQUELINE KING
Geoff Noble................ HOWARD ATTFIELD
Co-starring SARAH LANCASHIRE, VERONA JOSEPH, CHANDRA RUEGG, JESSICA GUNNING, MARTIN BALL

PLANET OF THE OOD

Written by..........................KEITH TEMPLE
Directed by....................GRAEME HARPER

Co-starring TIM McINNERNY, PAUL CLAYTON, AYESHA DHARKER, ADRIAN RAWLINS, ROGER GRIFFITHS, TARIQ JORDAN, PAUL KASEY

TITLE TBC

Written by........................ JAMES MORAN
Directed by.........................COLIN TEAGUE

Co-starring TRACEY CHILDS, SASHA BEHAR, FRANCESCA FOWLER, VICTORIA WICKS, FRANCOIS PANDOLFO, KAREN GILLAN, PHIL DAVIS, PETER CAPALDI

TITLE TBC

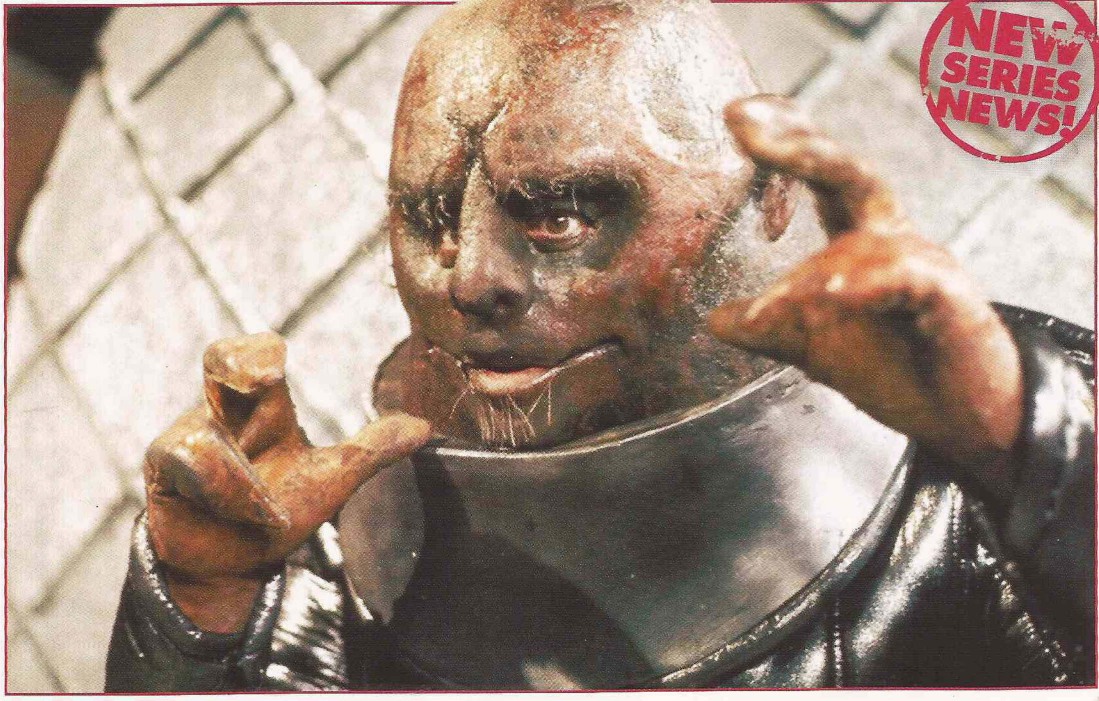
Written by.................... GARETH ROBERTS
Directed by....................GRAEME HARPER

Agatha Christie ....FENELLA WOOLGAR
Lady Clemency Eddison
....................................FELICITY KENDAL
Co-starring CHRISTOPHER BENJAMIN, FELICITY JONES, TOM GOODMAN-HILL, IAN BARRITT, DAVID QUILTER, ADAM RAYNER, DANIEL KING, CHARLOTTE EATON, DAPHNE OXENFORD, LEENA DHINGRA, NATALIE BARRETT

13 x 45-minute episodes for transmission in Spring 2008.

A race of classic monsters is back to battle the Doctor and Donna in the new series...

SONTARANS RETURN!



NEW SERIES NEWS!

The *Doctor Who* production team has confirmed to **DWM** that Series Four will see the Doctor encounter one of his oldest enemies – the Sontarans!

Christopher Ryan has been cast in the role of the Sontaran leader, General Staal. Christopher previously appeared in *Doctor Who* as the slimy Kiv [below] in 1986's *The Trial of a Time Lord*, although he's perhaps best known for playing 'Mike TheCoolPerson' in 1980s sitcom *The Young Ones*.

Doctor Who executive producer Russell T Davies tells **DWM**, "Yet again, we get the chance to pay tribute to the absolute genius of Robert Holmes, by bringing back his much-loved creations. And it promises to be a spectacular return! Neill Gorton's been having a whale of a time, creating the Sontaran mask and uniform, and Christopher's audition was just spectacular."

■ DIRECTOR ANNOUNCED

Block Five is the first two-part story of Series Four, produced by Susie Liggat, with Phil Collinson again taking an executive producer role. It will be directed by a newcomer to *Doctor Who*, **Douglas Mackinnon**.

Susie tells **DWM**, "Most of you will know Douglas from the utterly brilliant work he did on Steven Moffat's *Jekyll*. He also worked with Russell many years ago, directing the very first episodes of *The Grand*. So it feels like he's part of the family already!"

"NASTY, BRUTISH AND SHORT..."

■ *The Time Warrior* (1973) was the first story in which we met a Sontaran. It was also the adventure to introduce Elisabeth Sladen as the Third Doctor's new companion, Sarah Jane Smith. Actor Kevin Lindsay played Commander Linx, a Sontaran warrior stranded on mediaeval Earth, and kidnapping scientists from the twentieth century to help him escape.

■ The Sontarans are a militaristic clone race and their armies can contain millions of troops. They have been involved in a war against the Rutans for centuries.

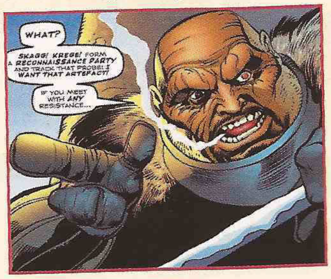
■ Thousands of years in the future, the Fourth Doctor, Sarah and Harry fought Field Major Styre, in *The Sontaran Experiment* (1975), to prevent an invasion of the desolated planet Earth.

■ The probic vent at the back of the neck is a Sontaran's only physical weakness. Striking a Sontaran in this sensitive area can render them unconscious; a sharp weapon inserted into the vent is fatal.

■ In *The Invasion of Time* (1978), the Fourth Doctor and Leela managed to thwart the Sontarans' most audacious plan yet. Using the alien Vardans to spearhead their attack, the warriors planned an invasion of the Time Lords' home planet, Gallifrey!

■ The Second and Sixth Doctors joined forces to defeat the Sontarans in *The Two Doctors* (1985), in which two of the warriors visited Spain while attempting to gain control of a working time machine. Coronic acid proved lethal to these warriors.

■ The Sontarans have made several appearances in **DWM**'s comic strip, most recently in the Tenth Doctor adventure *The Betrothal of Sontar* (**DWM** 365-367).


WHAT?
SKAGG! KREGG! FORM A RECONNAISSANCE PARTY AND TRACK THAT PROBE! I WANT THAT ARTEFACT!
IF YOU MEET WITH ANY RESISTANCE...

■ In *The Sarah Jane Adventures* episode *Eye of the Gorgon*, the character Bea recalled that her late husband came into contact with the Sontarans during one of his archaeological expeditions – so it would appear that they visited Earth again at some point during the mid-twentieth century...

▶ p22

More from **Catherine Tate** on Donna's adventures in time and space...

▶ p12

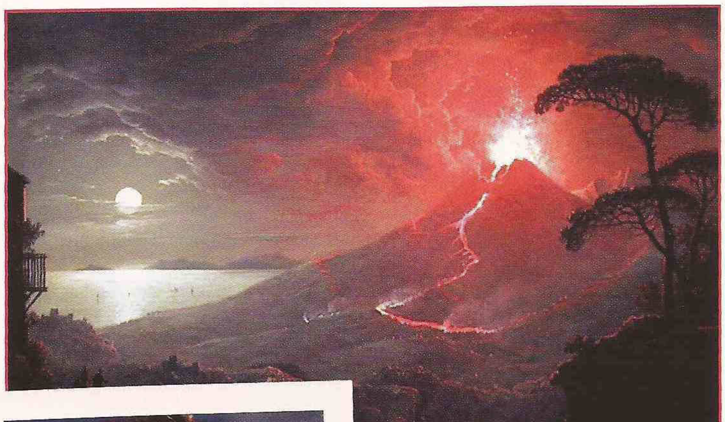
Elisabeth Sladen chats about her return in *The Sarah Jane Adventures*...

▶ p66

Russell T Davies reads between the lines in *Production Notes*...

The Doctor and Donna visit Pompeii in AD 79, on the eve of Mount Vesuvius' eruption...

DONNA FEELS THE HEAT!



Location filming at the Cinecittà film studios in Rome for Block Three of Series Four has now been completed. The episode, written by James Moran, sees the Doctor and Donna arriving in Pompeii in AD 79, on the eve of the historic eruption of Mount Vesuvius. However, the time travellers are faced with a dilemma: should they warn the residents of Pompeii of the forthcoming catastrophe or leave them to fend for themselves?

Doctor Who producer Phil Collinson tells us, "The filming in Rome was one of our most complicated set-ups yet, and I'm delighted to say that it was an enormous success. I can't wait for everyone to see the end results! And **DWM** was there for every second of the day, so you'll be getting full reports in the New Year. Filming itself took place for two days – well, one day and one night – and [director] Colin Teague worked flat out to get maximum coverage of this extraordinary setting.

"Back in Cardiff, Ed Thomas and his team have complemented the location filming with some of the finest sets we've ever had built for the series. Pompeii has been one of our ambitions for a long, long time – it was included in Russell's list of suggested stories for Series One, way back in 2004! So it's always been ticking away at the back of our minds, as a possibility. It took the completion of *The Shakespeare Code* to convince us that we could achieve something on this scale!"

Joining the already announced cast, which includes Tracy Childs, Sasha Behar and Francesca Fowler, are guest stars **Phil Davis** [*Quadrophenia*, *Rose and Maloney*] as Caecillius, **Peter Capaldi** [*The Thick of It*, *Local Hero*] as Lucius and **Victoria Wicks** [*Drop the Dead Donkey*].

See page 54 for an interview with the episode's director Colin Teague.

GEOFF & SYLVIA RETURN!

The production team has also revealed more deatils about Block Four, directed by James Strong. Phil Collinson tells **DWM**, "Block Four consists of one episode – and it's Episode 1, written by Russell T Davies. The cast sees the welcome return of **Jacqueline King** [inset above] and **Howard Attfield**, who reprise their roles as Sylvia and Geoff Noble, Donna's long-suffering Mum and Dad. And believe me, having seen their daughter disappear at her own wedding, and then the reception trashed by killer baubles and Robot Santas, their troubles are only just beginning! It's an absolute delight to welcome both actors back to Cardiff, and to expand their characters, and discover so much more about them."

Also starring in Episode 1 is **Sarah Lancashire** [pictured right, *Coronation Street*, *The Rotters Club*]. Phil enthuses, "This is a major casting coup for us, and a brilliant way to launch Series Four. We've wanted to cast Sarah for a long, long time and when she read this part, she grabbed it with both hands!" The cast also includes **Martin Ball** [*Keeping Mum*], **Verona Joseph** [*Holby City*], **Chandra Ruegg** [*Family Affairs*], and **Jessica Gunnin**.

INTO THE EDIT SUITE...

Phil continues "So far, we've completed filming on – in no particular order – Episodes 2, 3 and 7, and we're all delighted with the way things are going. David and Catherine are proving to be an amazing partnership! We've just finished the edit on Episode 7, and at the same time, work on the Christmas Special, *Voyage of the Damned*, is nearing completion – the FX shots have now been locked off, and Murray Gold is preparing his score! And future directors are lining up, scripts in hand, with Graeme Harper coming back for more episodes, Alice Troughton moving on from both *Torchwood* and *The Sarah Jane Adventures* to direct for *Doctor Who*, and the very welcome return of Euros Lyn, fresh from his Hugo success with *The Girl in the Fireplace*."

TORCHWOOD SERIES TWO NEWS

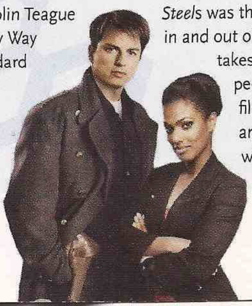
THE **DOCTOR WHO** SPIN-OFF SHOW CONTINUES WITH A SCRIPT FROM PJ HAMMOND

Filming on Series Two of *Torchwood*, BBC Two's *Doctor Who* spin-off series starring John Barrowman as Captain Jack Harkness, is continuing in Cardiff. Actress Freema Agyeman, Martha Jones in *Doctor Who*, has now completed her three-episode guest stint in the show, and as this issue went to press four episodes were left to shoot.

Episodes completed so far include:

1 By Chris Chibnall, Dir: Ashley Way
2 By James Moran, Dir: Colin Teague
3 By Helen Raynor, Dir: Andy Goddard
4 By Catherine Tregenna, Dir: Colin Teague
5 *Reset* by JC Wilsher, Dir: Ashley Way
6 By Matt Jones, Dir: Andy Goddard
7 By Joseph Lidster, Dir: Andy Goddard
8 By Catherine Tregenna, Dir: Andy Goddard

Future episodes include a script from *Sapphire and Steel* creator PJ Hammond, who says, "One of my favourite *Sapphire and Steels* was the one with Mr Shape going in and out of photographs. *Torchwood* takes this a bit further and it's people coming out of moving films from the 1920s. There are some lovely 'black and white' people in it."

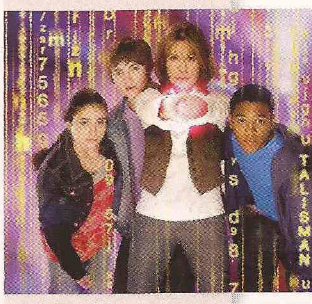


NEWS BITES

WRITERS GUILD AWARDS

Doctor Who has been nominated for yet another trophy – Best Soap/Series at the Writers' Guild of Great Britain Awards 2007. The series is up against some strong competition, including *Life on Mars* and *New Tricks*. The ceremony takes place in London on Sunday 18 November.

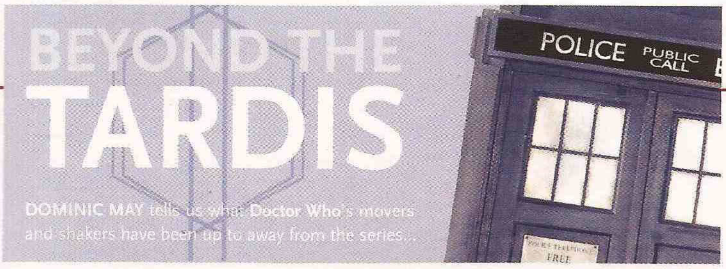
SARAH JANE ONLINE



There are mysteries to be solved online! Each week during transmission of *The Sarah Jane Adventures* an image of the cast will be made available to viewers via the show's official website, *www.bbc.co.uk/sja*. Each image will contain a secret code hidden within the letters which relates to *The Sarah Jane Adventures*. Viewers will be invited to work out the password to enter an area of the BBC's *Sarah Jane Adventures* website, including access to an exclusive image from the show, which can be downloaded as desktop wallpaper.

TORCHWOOD ON AUDIO

February will see the publication of three new *Torchwood* stories exclusive to audio, tying in with transmission of Series Two on television. Each release from BBC Audio is read by a member of the TV cast and will retail for £12.99 on CD or £9.00 via download. The three titles are *Hidden* by Steven Savile, *Everyone Says Hello* by Dan Abnett and *In the Shadows* by Joseph Lidster. ▶



BEYOND THE TARDIS

DOMINIC MAY tells us what Doctor Who's movers and shakers have been up to away from the series...

DAVID IN STRATFORD

Public booking (*www.rsc.org.uk* or 0844 800 1110) commenced on 15 October for **David Tennant**'s 2008 Royal Shakespeare Company plays *Hamlet* and *Love's Labour's Lost* at Stratford-upon-Avon's Courtyard Theatre (not Sundays). *Hamlet* dates are: July 24-31; August 1-6, 8-11, 13, 15-16, 19-21, 23-26, 28, 30; September 1, 3-9, 11, 13-15, 17-20, 23, 24, 26; October 13-14, 18, 21, 23, 25, 27, 29, 30; November 1-4, 6, 8, 11, 12, 15. *Love's Labour's Lost* plays on October 2-11, 15-21, 25, 30, 31; November 1, 5, 6, 10, 14, 15. Press nights are 5 August and 8 October. David wil make a *Doctor Who*-related guest appearance in BBC Two's *Extras* Christmas Special. On 21 October he records a second edition of Radio 4's *Chain Reaction* interviewing *The Empty Child*'s **Richard Wilson**. David lately became a patron for cancer charity Association for International Cancer Research.

SECRET SUCCESS

Billie Piper's new ITV2 series *The Secret Diary of a Call Girl* [pictured above] got off to a successful start on Thursday 27 September, launching with over 1.8 million viewers – one of the highest ever audiences for the digital channel. The drama saw Billie feature on another *Radio Times* cover (22-28 September), while she also appeared on ITV1's *Parkinson* on 22 and *This Morning* on 27 September. The eight-part drama, in which Billie plays escort girl Belle de Jour, continues on Thursday nights at 10pm.

TATE VS SJ

Appearing on ITV1's *Paul O'Grady Show* on 24 September, **Catherine Tate** found herself potentially splitting *Doctor Who*'s fan audience by inadvertently competing against *The Sarah Jane Adventures* on both BBC One and CBBC. Catherine's feelgood comedy movie *Mrs Ratcliffe's Revolution*, in which she stars as Dorothy Ratcliffe, was released on 28 September. Tiger Aspect has taken action on Catherine's behalf against Christian Publishing Outreach, preventing her *Catherine Tate Show* slogans being associated with religious advertising. Prior to her return to *Doctor Who*, a new *Catherine Tate Show* Christmas Special was recorded.

FREEMA SCREENER

Freema Agyeman was nominated for Favourite Female TV Star in the fifth Screen Nation Film and TV Awards on 15 October. Introvert **John Barrowman** was the October cover star of US gay magazine *Out*. Further to last issue, because of scheduling conflicts John has withdrawn from hosting the Stonewall Awards. **Trevor Laird** and **Don Warrington** are among the cast of Kwame Kwei-Armah's new play *Statement of Regret* opening at London's Cottesloe Theatre on 14 November.

KYLIE'S 2 HEARTS

Can the titling of **Kylie Minogue**'s new single *2 Hearts* (out on 12 November, digital download from 5 November) be coincidence? It comes from her album *X*, due on 26 November to be followed by *Showgirl Homecoming Tour* on DVD on 10 December, which includes two-hour behind-the-scenes film *White Diamond*, a première screening of which she attended at London's Vue West End on 16 October. The previous night Kylie graced the press night of *Rent Remixed* at the Duke of York's Theatre, for which she has provided voiceovers used during each performance. She may possibly record the show's signature song *Seasons of Love*. *Kylie: The Exhibition* is at Glasgow's Kelvingrove Art Gallery and Museum until 13 January. In August Kylie celebrated 20 years in the music business.

LYN ACTION

Euros Lyn has been directing BBC Three's **Jessica Hynes** co-written 60-minute kung-fu spectacle *Phoo Action* for 2008 broadcast. The first drama to be shot at BBC Scotland's new Pacific Quay HQ in Glasgow, it stars Jaime Winstone, Carl Weathers and Eddie Shin. **John Simm**'s engrossing performance in *Elling* [left] concluded on 6 October.

SYLV TRANSFERS

Following **Sylvester McCoy**'s RSC Stratford run as the Fool in *King Lear*, the play transfers in repertory to London's New London Theatre from 12 November (Box office 0870 890 0141) starring Sir Ian McKellan with **William Gaunt** as Gloucester. **Nicola Bryant** plays a newsreader in *Holby City* later this year and she was lately Consuelo Vanderbilt in *The True Story of Blenheim Palace*.

COMICS

Paul Cornell has been commissioned to write *Excalibur*, a monthly Marvel comic he describes as "the British branch of the X-Men," plus the fourth of a five issue 2008 miniseries about the Young Avengers, featuring The Vision.

QUICKIES

Dan Zeff directed ITV1's *Agatha Christie's Marple: At Bertram's Hotel* (23 September), written by **Tom MacRae**. *Torchwood*'s **Indira Varma** stars as Alisha Cole in ITV1's *The Whistleblowers* until 1 November. **Penelope Wilton** is Jean in ITV1 psychological drama *Half Broken Things* on 29 October.

OBITUARY

Evan Hercules, who was the designer on *The Mind Robber*, died in early September.

IN THE SHOPS

Your guide to all the upcoming *Doctor Who* DVDs, CDs, books and magazines...

OCTOBER

THURSDAY 25

Mag Doctor Who Adventures #41 *BBC Magazines £2.10*

THURSDAY 29

DVD The Sarah Jane Adventures: Invasion of the Bane *BBC Children's DVD £12.99*

ALSO THIS MONTH

CD Doctor Who: Absolution [Eighth Doctor] *Big Finish £14.99*

CD Dalek Empire: The Fearless – Part 2 *Big Finish £10.99*

CD Companion Chronicles: Mother Russia [Steven] *Big Finish £8.99*

NOVEMBER

MONDAY 5

DVD Doctor Who: The Complete Third Series [Tenth Doctor and Martha] *2|entertain £69.99*

DVD Doctor Who: The Infinite Quest [Animated Tenth Doctor and Martha] *BBC Children's DVD £12.99*

Talking Book Doctor Who and the Dinosaur Invasion by Malcolm Hulke [Third Doctor and Sarah] *BBC Audio £17.99*

Talking Book Doctor Who and the Giant Robot by Terrance Dicks [Fourth Doctor and Sarah] *BBC Audio £17.99*

THURSDAY 8

Mag Doctor Who Adventures #42 *BBC Magazines £2.10*

THURSDAY 15

DWM 389 *Panini £3.99*

THURSDAY 22

DWM Special: In Their Own Words – Volume 4 *Panini £5.99*

MONDAY 26

DVD Davros Box Set [All TV/audio Davros stories] *2|entertain £99.99*

DVD Doctor Who: Destiny of the Daleks [Fourth Doctor and Romana] *2|entertain £19.99*

All release dates are subject to change, and all prices are RRP.

DOCTOR·WHO MAGAZINE IN DWM 389...

CHARITY CHAT!

On the eve of this year's Children in Need appeal, **DWM** goes backstage on something very exciting – and very secret! Find out *what*, in four weeks...

WRITING SARAH JANE

DWM chats to the three writers of *The Sarah Jane Adventures* to find out how the Doctor's former companion is finding life on Earth these days...

WINNERS REVEALED!

It's time to reveal your favourites of the last series, as **DWM** presents the results of the 2007 Season Survey!

DISSECTING DESTINY

As *Destiny of the Daleks* comes to DVD, we take an in-depth look at the story in our latest fascinating *Fact of Fiction* feature...

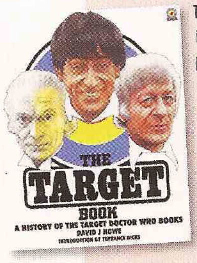
PLUS

The final part our latest comic strip adventure *The First*; an extensive review of *The Complete Third Series* DVD box set, the *Matrix Data Bank* continues its tour; all the latest tidbits of information in Russell T Davies' *Production Notes*; and Noel Clarke answers questions from the *Out of the TARDIS* tin. All this plus the latest news direct from the *Doctor Who* set in *Gallifrey Guardian*, exciting competitions and a few surprises...

DWM 389 AVAILABLE AT WHSmith, NEWSAGENTS AND COMIC SHOPS FROM **15 NOVEMBER** PRICE £3.99

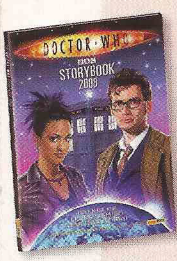
◄ Containing facinating interviews from DWM's archives, this 100-page edition focuses on the Peter Davison and Colin Baker years, and includes hundreds of rare and boasts unseen photos.

TARGET COMES TO TOWN


THE TARGET BOOK
A HISTORY OF THE TARGET DOCTOR WHO BOOKS
DAVID J HOWE
INTRODUCTION BY TERRANCE DICKS

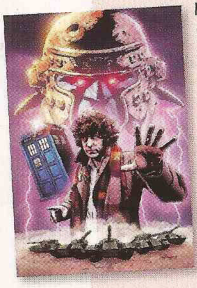
Telos Publishing is celebrating the publication of *The Target Book*, the history of the *Doctor Who* Target Books range, with a signing event in East London. The event offers a chance to meet authors David J Howe and Tim Neal, along with Target Books' most prolific *Doctor Who* author Terrance Dicks, cover artist Alister Pearson, plus as many Target cover artists, editors and writers that can be crammed into the venue – including Andrew Skilleter, Nigel Robinson, Tony Clark, Colin Howard and many more. The venue is Mr Pickwick's, 70 Leman Street, London E1 8EU. The nearest tube stations are Tower Hill and Aldgate East. The event starts at 3pm on Saturday 3 November.

STORYBOOK REPRINTED



The Doctor Who Storybook 2008 [Panini, £7.99] has proved to be a huge hit, already outselling last year's equivilant volume of stories. The book contains eight all-new illustrated adventures for the Doctor and Martha, and includes stories from TV writers Tom MacRae, Gareth Roberts and Robert Shearman... and a letter from the Doctor as told to Russell T Davies! If you can't find it in the shops, don't worry – a second edition is due out shortly.

IRON LEGION REVISITED



IDW Comics has revealed the brand new cover artwork for its forthcoming reprints of classic *Doctor Who* comic strips from the pages of **DWM**. The run begins shortly with *The Iron Legion*, originally published in **Doctor Who Weekly** #1-8 back in 1979. The company is also producing brand new comic strip adventures for the Tenth Doctor and Martha, written by TV script editor Gary Russell.

DWM finds out the latest news about the *Doctor Who* book range from Creative Consultant **Justin Richards**...

THE BOOK CORNER

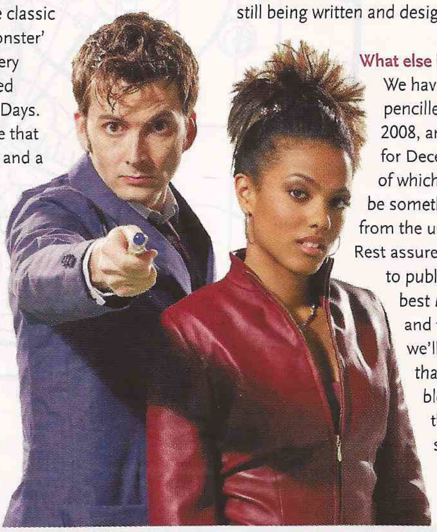
Hello Justin. How well are the books selling these days?
The novels are doing fantastically well. They're a bit of a strange beast as they're hardbacks, but being less than £8.99, they don't get counted in some of the hardback charts. Obviously they don't get counted in the paperback charts either, and they aren't eligible for the Children's Books chart as they are not published by Children's BBC Books, but by BBC Books. So you'll have to take my word for it, I'm afraid – but they are a huge success which is why we're now publishing three sets a year rather than two.

How will Donna's return to the series be reflected in the books? Will we have any Doctor and Donna adventures – or even Doctor, Donna *and* Martha adventures?
We've decided to keep Martha as the companion in the three books that come out in the spring. As much as anything, that's for logistical reasons. If we were to go with Donna, we'd have to time publication for after the start of the next series – maybe way into the run, once the viewers get to know Donna again and learn more of her background. In publishing we like to fix dates well ahead, whereas TV schedulers can change their minds right up to the last week or two. So sticking with Martha gives us more flexibility and leeway in how we schedule the books. You can certainly expect Donna to appear in future novels though – I think she'd have something to say if we left her out!

The last books in the 'Past Doctor' range were published in early 2005 – are there any plans to revive the series?
The 'classic' novels have a huge following and have been very successful. For a long time they were the only new *Doctor Who* fiction you could get – in the distant past, when even Rassilon was young and Big Finish hadn't been invented! The classic sections in the 'Monster' books have been very popular and sparked interest in the Old Days. So we're very aware that there is an interest and a legacy to build on. As soon as we've firmed up plans for exactly how we do that, I'll let you know!

We were treated to *Sting of the Zygons* this year – are there plans to revisit any more old monsters in the books?
It's always an option, whether we decide to bring back classic creatures or current monsters. The *Quick Reads* book next March is *Revenge of the Judoon* – there's a clue there in the title. But you'll just have to wait and see.

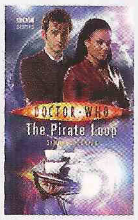
Can you give us any more info on next spring's *Starships and Spacestations* book?
It's similar to the Monster books we've done in previous years. Same size, same price, same mix of about a third past and two-thirds current content. But it takes a slightly different approach – more of a history of space travel and guide to alien fleets. At the moment it's still being written and designed.



What else is in the pipeline?
We have three novels pencilled in for September 2008, and another three for December 2008 – one of which (we hope!) will be something a bit different from the usual. Exciting, eh?! Rest assured we're committed to publishing the very best *Doctor Who* novels and factual books and we'll continue to do that. We're doubly-blessed, of course, that we have such a great television series to support!

Coming Soon from BBC Books...

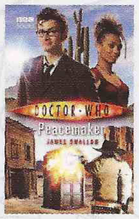
The Pirate Loop by Simon Guerrier



The Doctor's been everywhere and everywhen in the whole of the universe, but ask him what happened to the *Starship Brilliant* and he hasn't the first idea. Did it fall into a sun or black hole? Was it shot down in the first moments of the galactic war? And what's this about a secret experimental drive?

Published: December 2007

Peacemaker by James Swallow



The peace and quiet of a remote homestead in the 1880s American West is shattered by the arrival of two shadowy outriders searching for 'the healer'. When the farmer refuses to help them, they raze the house to the ground using guns that shoot bolts of energy instead of bullets...

Published: December 2007

Snowglobe 7 by Mike Tucker

DOCTOR WHO
Snowglobe 7

Earth, 2099. The polar ice caps are melting. In a desperate attempt at preservation the Governments of the world have removed vast sections of the Arctic and Antarctic and set them inside huge domes across the world. The Doctor and Martha arrive in Snowglobe 7 in the Middle East,hoping for relaxation. But they soon discover that it's not only ice and snow that has been preserved beneath the Dome...

Published: Spring 2008

Wishing Well by Trevor Baxendale

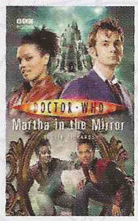
DOCTOR WHO
Wishing Well

The old village well is just a curiosity – something to attract tourists intrigued by stories of lost treasure. Unless something alien could be lurking inside? Something monstrous that causes nothing but death and destruction...

But who knows the real truth? And who wishes to unleash the hideous force it contains? What terrible consequences will follow the search for a legendary treasure hidden at the bottom?

Published: December 2007

Martha in the Mirror by Justin Richards

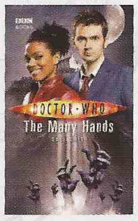


Castle Extremis – whoever holds it controls the provinces either side that have been at war for centuries. Now the castle is about to play host to the signing of a peace treaty. But as the Doctor and Martha find out, not everyone wants the war to end.

Who is the strange girl who haunts the castle? Who is the hooded figure that watches from the shadows? And what is the secret of the legendary Mortal Mirror?

Published: Spring 2008

Too Many Hands by Dale Smith



Edinburgh, 1759. The Nor' Loch is being filled in. If you ask the soldiers there, they'll tell you it's a stinking cesspool that the city can do without. But that doesn't explain why the workers won't go near the place without an armed guard.

That doesn't explain why they whisper stories about the loch giving up its dead, and about the minister who walked into his church twelve years after he died...

Published: Spring 2008

DWMAIL

DOCTOR·WHO
CATHY COMES HOME!
WIN! 100 DOCTOR WHO CDS!

DWMAIL, Doctor Who Magazine,
Panini House, Coach and Horses Passage,
The Pantiles, Tunbridge Wells, Kent, TN2 5UJ

E-mail: *dwm@panini.co.uk* (marked 'DWMail' in the subject line), or visit the **DWM** *Facebook* page at *www.facebook.com* and search for 'Doctor Who Magazine'.

LETTER OF THE MONTH

When *Doctor Who* came back in 2005, I resolved to enjoy every episode, there and then, on a Saturday night. To savour what we've got rather than worry about the future like I had ever since 1985. I always felt that if the programme had ended with Series Three Episode 13 it would be OK, because the series had come back and it was brilliant.

But it's *not* ending – there's another 14 episodes in the next 12 months. And then it's going on even further – until 2010 at least! Marvellous! Nearly 50 years after its first broadcast. Isn't that amazing? I'm sure some fans will moan about the Specials and say that our series shouldn't be built around the star and main writer. Hmm, maybe, but frankly I don't care. For the first time ever I know my favourite show is going to be around for three more years – and even if that's as long as it's got, I'm going to love every minute of it!

IAN ROBINSON EMAIL

So, Doctor Who is confirmed for three Specials in 2009 and a full series in 2010 – and yet some of you are outraged...

MIND THE GAP?

BBC Wales' Controller Menna Richards stated: "This announcement is marvellous news for all involved, and more importantly for the programme's amazing fan base and audience." Marvellous news? Marvellous that the fan base will now return to a state of worry for the future of their beloved programme? Marvellous that the show's still-building audience will have to seek entertainment elsewhere on Saturday nights at 7pm?

Perhaps Menna Richards should consider going into politics. That statement was worthy of my own country's President!

CHUCK HANSEN ILLINOIS

Why is a series as life-affirming as *Doctor Who* surrounded by such negativity? We already knew that David Tennant's work with the RSC next year would make it impossible for him to continue with a normal *Doctor Who* schedule. It seemed that he'd be leaving, but I hung on to the hope that a production hiatus was planned which would enable him to do both. I'm thrilled that this has indeed proved to be the case, and both David and Russell will be with us for at least another couple of years – hooray! Okay, neither has committed to Series Five, yet, but so what? It's three years away. And they can't keep going for ever. Clayton Hickman's departure from **DWM** should remind readers that when you work ridiculous hours under unremitting pressure eventually you have to stop – and being passionate about your job makes that dynamic worse, not better.

I applaud the courageous decision to delay Series Five, and am humbly grateful that we will not be left entirely Doctorless during 2009. I hope the fantastic *Doctor Who* team gets a well-earned break that equips them to stick with us for many more years to come!

STEPHANIE COYVELA EMAIL

> "At least we know that *Doctor Who* has a future until 2010 at least! Every show should be so lucky..."

Well that's a downer, isn't it? I was hoping for continous *Doctor Who* for years to come, but the hiatus year of 2009 looks like putting the mockers on that. It's one of those things about being a *Doctor Who* devotee; the joy of having some *Doctor Who* on telly is tempered by the spectres of low ratings, bad reviews and possible future cancellations. Never mind though – at least it's still going to be on; and if they do ever take it off completely, there will always be the fans waiting to welcome a new Doctor whenever he may come back...

SIMON EMAIL

I'd like to urge my fellow **DWM** readers to 'calm down, dears!' Yes, I'm disappointed there won't be a full series in 2009 (and it'll be interesting to learn the reasons for this decision) but I can see how it might actually be a good thing for the show's longer-term future. As myself and the seven other anoraks who were still watching back in 1989 will recall, the show can't survive if it doesn't continue to attract a massive mainstream audience. The worst thing that can happen is that this mainstream audience starts to get bored, and viewer apathy sets in. Let's not forget, four series of *Doctor Who* are equivalent to eight series of most other UK dramas. Therefore, a little rest prevents the mainstream guys from getting TARDIS-sick and creates a chance for 'absence to make the heart grow fonder'. This will hopefully result in a bit of buzz and excitement when the series returns properly in 2010. Personally I'm excited that we have at least another three years to look forward to!

A D MUSGRAVE EMAIL

I am writing to express my extreme disappointment that Series Five of *Doctor Who* is being held back until 2010. If those currently in charge of the series were willing to let others take the reins there would be no need for this ludicrous proposal, but it seems Russell *et al* have stretched themselves too far with a gruelling schedule not helped by two spin-off productions. Denying the public a full series in 2009 is an absurd decision, brought about by fatigue. Has no one heard that a change is as good as a rest? I bet you won't make this the letter of the month.

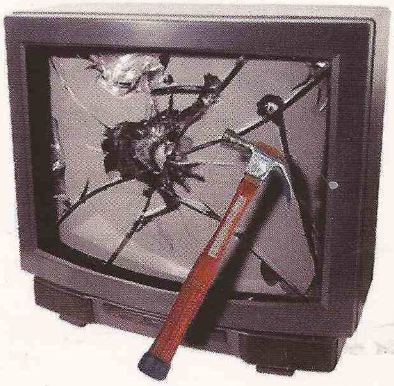
PAUL READ EMAIL

In the short term, I have to say I'm fine with this decision. I'm sure all of us would like a full fifth and sixth series, but if this means we can get Tennant and Davies for another year then I'm all for it, and I'm excited to see what the future brings. At least now we know that *Doctor Who* has a future until 2010 at least! Every show should be so lucky...

JON WESLEY HUFF FACEBOOK

No doubt you will have received a flood of letters on the subject of the 2009 'Gap Year', but I thought I'd add my voice to the crowd nonetheless. While some are taking the optimistic view that it will serve as a chance to refresh the series, I think it's a mistake to take such a break so relatively early since *Doctor Who*'s return to our screens. Having secured a brand new young audience, I fear they will not be so understanding.

MATTHEW RIMMER EMAIL



We also heard from... **MRS ZU VON FLEUGER** "Wow! Never in my life have I read anything as funny as *Sick House* by Paul Magrs. I laughed tears." We think you mean *Sick Building*... but glad you enjoyed it. **DEVEN FOSBERRY (14)** "I just can't get my head around what the Titanic wedged into the side of the TARDIS would look like when, clearly, the ship is about a hundred times bigger than that police box. I just don't get it... AAAHHH! My mind!" Try to get some rest, Deven. All will be reavealed soon... **FRANCIS O'REILLY** "This is Wascal: Last of the Time Gerbils [left]. Cute ain't he?" Dunno about cute, but he's bloomin' big! **NIGEL SHEEN** "I have just purchased *The Time Warrior* DVD and noticed that they have put in some CGI effects. What a pity they didn't do a similar thing for the *Robot* release and replace that rubbishy Action Man tank!"

So what if we only have three Specials in 2009 instead of a whole season? This bold decision shows the faith and respect the BBC has not only in the in the programme, but also in the production team and its popular lead actor. Personally, I would like to see David Tennant refreshed from his break with the Bard and ready for one last go in a full Series Five. Mind you I'd be more than happy to see him in three Specials a year for the next five years... but he, unlike me, has a life!

DAN FELLOWS EMAIL

The latest BBC press announcement, translated for the hard of thinking: "Good news, chums! In 2009, you'll only be getting three hours of *Doctor Who* instead of the 14 episodes you were expecting! Aren't you lucky people!" Sorry, but how dumb do the press office think the general public are? If, as has been rumoured, this hiatus is to keep the current Doctor and production team on board at the expense of the show, it's extremely short sighted. The public are fickle. By 2010 they'll have forgotten *Doctor Who* and the ratings will plummet, Specials or not. Feels like 1985 all over again, to me...

TONY INGRAM EMAIL

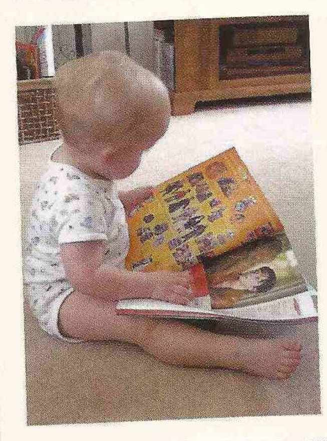
To anyone who's still 'outraged', take a deep breath, read this month's editorial, and calm down. And then take a look at any random Gallifrey Guardian *from between 1990 and 2002 and think about what you've done. Right, what's next...?*

BARRY'S BOAT TRIP

Kudos to Russell T Davies for giving Barry Newbery a tour of the Upper Boat Studios! I love how RTD both boldly forges new ground for *Doctor Who* and shows due respect for the contributions of the past, both on and off-screen. Also, that was a great write-up of the visit by Jason Arnopp in **DWM** 386 – but it would have nice if there had been more sidebars on Newbery's many contributions to the series. Newer fans may not realise just how important he was to *Doctor Who* in its formative years, and Newbery was far too modest in his comments in the article.

JIM FUNG FACEBOOK

GET 'EM YOUNG!



Is this your youngest reader? Our son Xander is only 16 months old, but he is an avid *Doctor Who* fan. He has his own Cyberman, Dalek and K9, makes the 'Delete' noise when asked "how does Cyberman go?" and also "Exterminate" when asked "How does Dalek go?"

He also shows immense good taste by his choice of reading material, as you can see from the picture...

ED, HAYLEY & XANDER EMAIL

FIRST CLASS!

I have kept my peace, acknowledging that as a die-hard, non-adolescent fan I represent only a part of **DWM**'s new demographic. I feel moved to write now because of Part One of your latest comic strip, *The First*. What a magnificent beginning to the story! And no dumbing down, either. Conversations between Doctor and companion were relevent and reverent to the characters, the historical setting informative and realistic, the monster imaginative and interesting, and the story-telling serious and sober. A true successor to the Eighth Doctor era!

Please let this become the model for the comic strip going forwards! Keep up the good work!

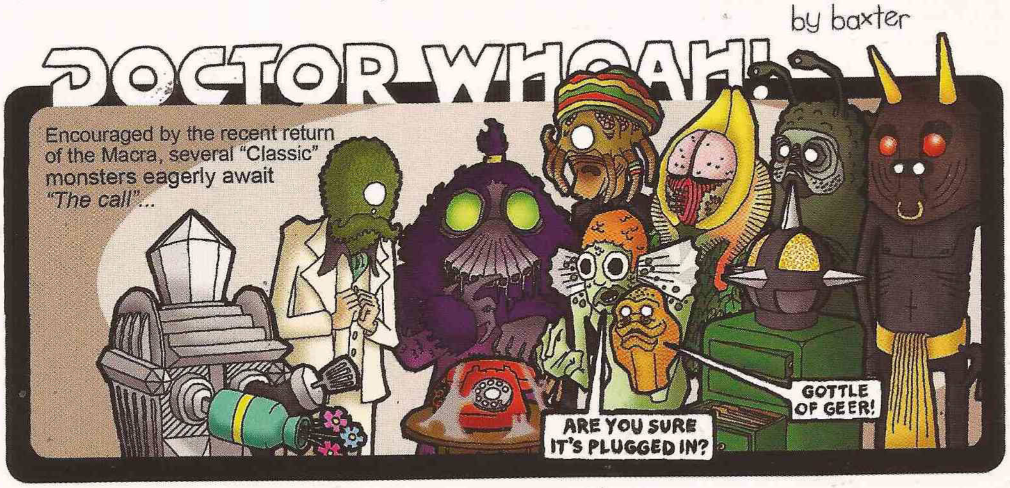
DAVE EMAIL

BOOK CLUB

In **DWM** 385 you asked if there were any more *Doctor Who* clubs out there. Here at Malbank School in Nantwich, Cheshire, we run one in the library after school, where our students can watch episodes from all eras of the series, discuss the latest *Doctor Who* news and talk about the many tie-in books. In recent months the pupils have enjoyed seeing the very first episode from 1963 as well as *Rose*, the 2005 relaunch story. They've also sat captivated through *Genesis of the Daleks*, fascinated by the character of Davros as well as Tom Baker's entertaining performance. This week we're watching the newly released *The Time Warrior*, which has a local connection: it was filmed at nearby Peckforton Castle, and the cast stayed at The Crown Hotel here in Nantwich during the shooting.

In the school library, the old Target novelisations are as popular with the children as the new BBC books; Terrance Dicks and the other authors are still entertaining children today through their classic stories. Best of all, through the current TV series, *Doctor Who* has firmly established itself with a whole new generation of new fans. Mission accomplished, RTD!

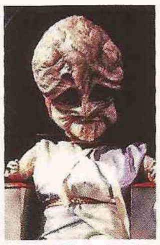
DAVID SHAW CHESHIRE

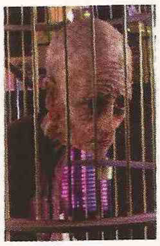

by baxter
DOCTOR WHOAH!
Encouraged by the recent return of the Macra, several "Classic" monsters eagerly await "The call"...
ARE YOU SURE IT'S PLUGGED IN?
GOTTLE OF GEER!

MYSTERY SOLVED

Thanks to Russell T Davies for explaining one of the great mysteries of *Doctor Who*: which species was guarding the Time Lords' greatest secret, the Doomsday Machine, as seen in the 1971 story *Colony in Space*? Thanks to *Last of the Time Lords*, we now know that it was a Time Lord who hasn't regenerated for 900 years!

ALEX EMAIL


Old Time Lord


Guardian

Uncanny! As this issue went to press, the first episodes of The Sarah Jane Adventures *had aired, and we'd received these early opinions...*

THUMBS UP, SARAH!

I've just watched the first two episodes of *The Sarah Jane Adventures* and they were brilliant! Although you could tell it was for younger ones, it still had the humour and that 'edge-of-your-seat' feeling. Elisabeth Sladen ruled the roost as Sarah Jane and Maria and Luke were great! Clyde was somewhat annoying at first, but developed into a great character. The Slitheen were hilarious (especially the baby!) and the story was very good! I can't wait for next week.

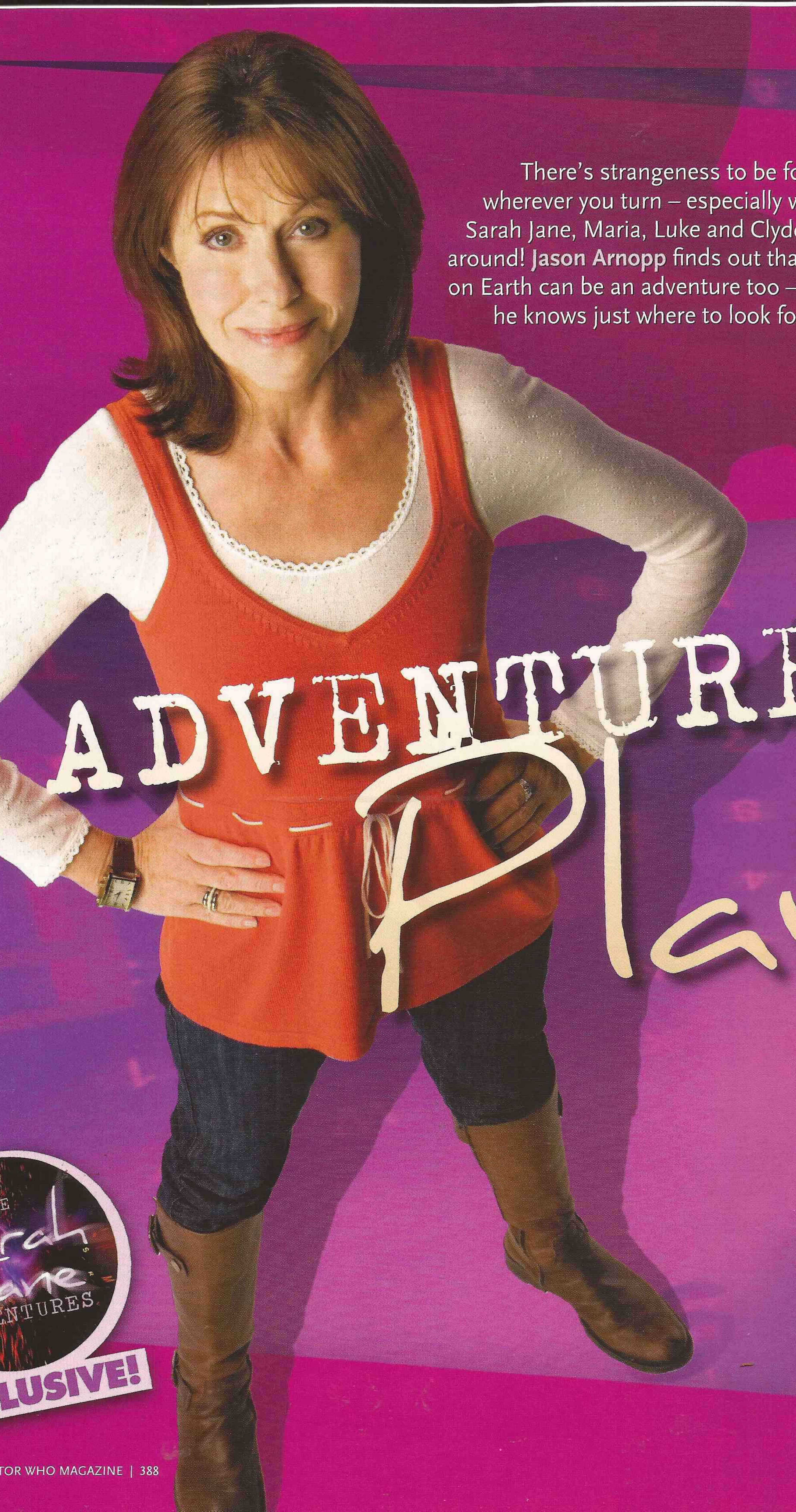
JACK HALL (13) EMAIL

I haven't written to **DWM** for over a decade, but after leaving work over an hour-and-a-half early today to get home in time for a certain show, I feel compelled. I'd become somewhat disillusioned with the current output from BBC One to the point that I missed several episodes of the last *Doctor Who* season because I just couldn't be bothered. I found the characters of *Torchwood* completely unlikeable, and turned away from that show early on. Just when I thought I'd have to move on we got Lis back.

The Sarah Jane Adventures is fun, action packed and has a cast that you can't help but like. At my age (yeah, I'm 30 and should know better) it's strange to be watching CBBC again, but like Miss Smith I find myself not caring what other people think – I love it! If this is *Doctor Who* for the kids, then they are obviously a far more discerning audience than us oldies...

SARAH JANE BROPHY DUBLIN

More views on Sarah and the gang next month...



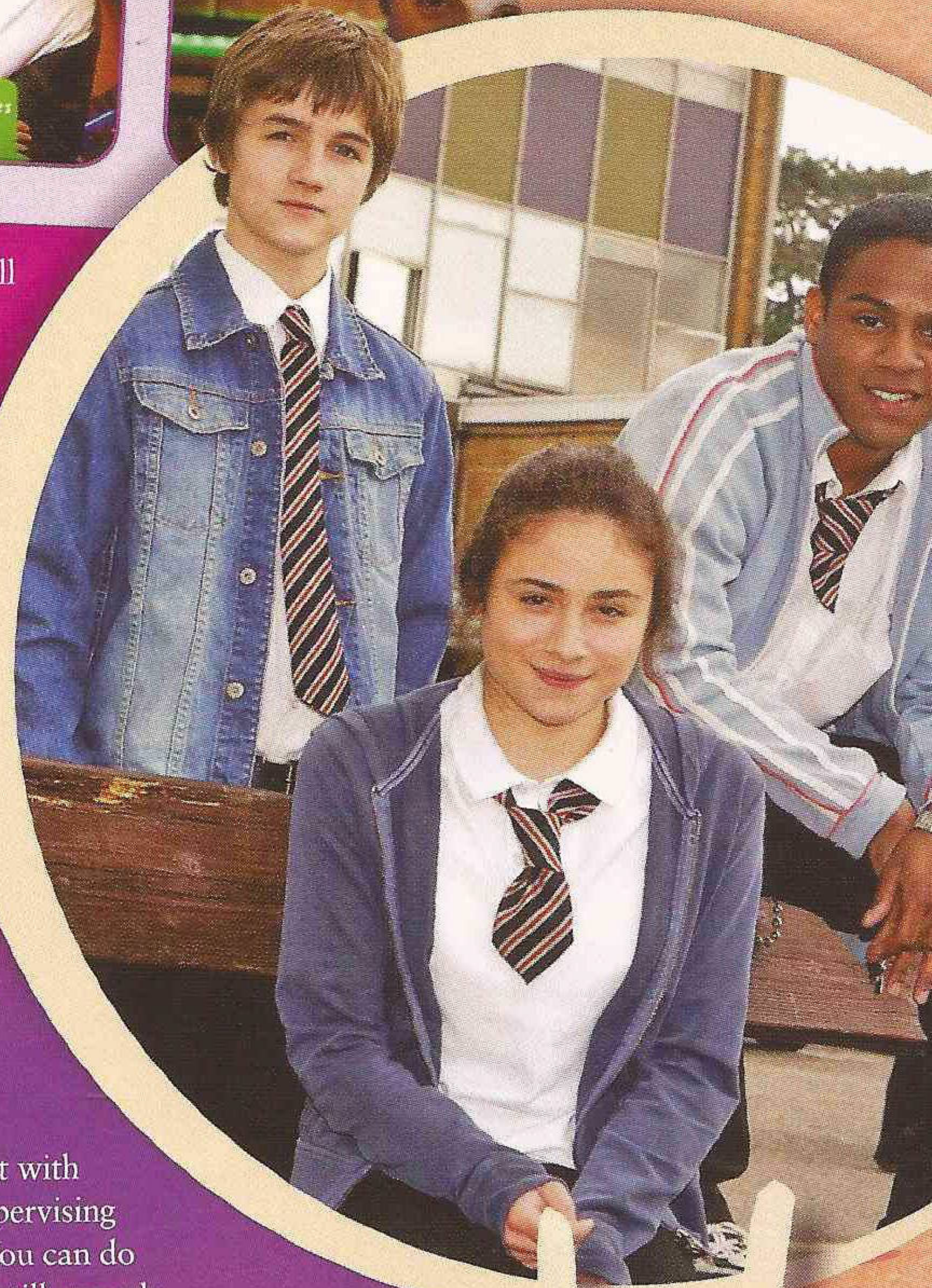
ADVENTURE Playground!

There's strangeness to be found wherever you turn – especially when Sarah Jane, Maria, Luke and Clyde are around! **Jason Arnopp** finds out that life on Earth can be an adventure too – and he knows just where to look for it...

THE Sarah Jane ADVENTURES

EXCLUSIVE!

CBBC
The Sarah Jane Adventures
Monday 5:00 CBBC on BBC one



Don't call her Sarah Jane. For the love of all things right and good, don't call her Sarah Jane. Her name is, after all, Elisabeth Sladen, you fool!

These are the thoughts hurtling through **DWM**'s head, like some kind of vortex-spun TARDIS, as Sarah Jane Smith takes us by the arm and leads us on a guided tour of her attic. Sorry, we're doing it again: *Lis Sladen* is taking us by the arm and showing us around the attic *set* in an Upper Boat studio, where Red Bee Media is shooting a CBBC trailer for the new series of *The Sarah Jane Adventures*.

"Here's the classic TARDIS key," says Lis, her uniquely warm tones threatening to whisk us back through the mists of time to Weetabix and childhood and Sutekh and Krynoid pods and the, uh, Skarasen. But no – stay focussed. Professional. Check out that key, sitting on a little pedestal on her desk – and the framed photograph of Sarah Jane and K9. Make notes. There's lots to see here – the calibre of set-dressing is every bit as amazing as that witnessed on *Doctor Who*.

You could spend a whole morning browsing through Sarah Jane's little library, for instance, which includes her own book about UNIT. Then there are the diagrams and photographs which paper the walls: a Jagaroth spaceship, Cybermen and some of cyber-sleuth Clive's material from *Rose*. One of our favourite things is a map of the world, with various Post-It notes affixed. Some of these read 'Brazil sighting, 10X', 'Must go to Australia', 'Call Mr Johnson' and 'How why when? Must know'. Oh, and there's Mr Smith, Sarah Jane's mega-computer, taking up the lion's share of a wall. During the filming of the New Year's Day launch show, *Invasion of the Bane*, he had to be cranked out of the wall by hand, but now increased funds have ensured he glides smoothly forth thanks to motors and all kinds of clever stuff.

A couple of steps separate the set's two levels. "I keep trying, and haven't achieved it yet," confides Lis, "to run down those steps without falling over. It's terrible when you're trying to save the world and two steps get in your way! But that was a nice little walkabout, wasn't it? There used to be more Sarah Jane things, in the show's pilot. Must've gone missing!"

"We didn't want to saturate it with *Doctor Who* stuff," explains supervising art director Matthew North. "You can do too much. But hopefully there's still enough randomness to be seen. It's all part of the attic's charm!"

A beaming Lis heads over to give arriving lead child actress Yasmin Paige a big hug. They take their marks for the latest shot – Lis standing at a photographic light box littered with technical oddities, while Yasmin sits on a nearby chair, playing Sarah Jane's best pal Maria.

The effective trailer's writer and director, Vikki Spilsted, is "tremendously excited" to be working with Lis. After all, she used to pretend to be Sarah Jane as a kid, and once fell through a plate-glass table while backing away from her brother Graham who was being a Zygon.

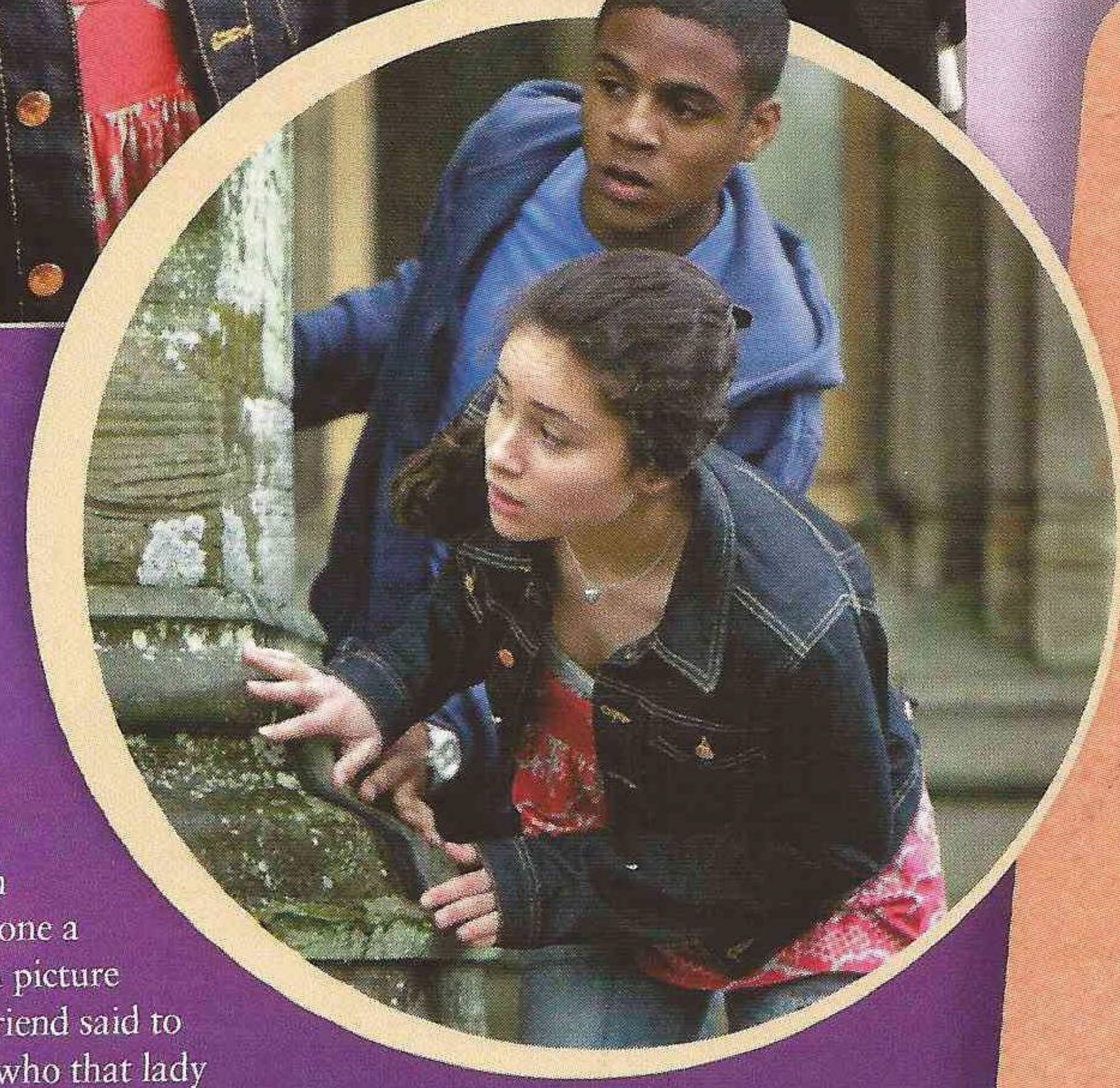
"We were both huge fans of Tom Baker and Lis-era *Doctor Who* as kids," she says. "I had an ongoing argument with the girl next door as to who would get to be Sarah Jane in our back-garden adventures. I really like the way that *The Sarah Jane Adventures* isn't watered-down *Doctor Who* for kids – it's got all the excitement, humour, danger and scary monsters that the main series has. That's why I wanted to make our CBBC promo feel more like an exciting movie trailer, appealing to all ages, not just children. I also wanted to draw kids' imaginations in the same way *Doctor Who* did for me as a child – I love the thought there could be Slitheen lurking around in your own school, but you just need to know where to look. But obviously I'd like to stress that kids should avoid the game I played when I was young, having also fallen fully-clothed into a paddling ▶

> "It's important for me to have a say in Sarah Jane. I've lived with her for 30 years!"

Ask Mr Sm

SARAH JANE ADVENTURES
ROLL 38B
SLATE 1426
TAKE 1
DIRECTOR ALICE TROUGHTON
D.O.P. RORY TAYLOR
DATE 9/5/07
THE SARAH JANE ADVENTURES - SERIES
ROLL A38
SLATE 1426
TAKE 1
PRODUCER MATTHEW BOUCH
DIRECTOR ALICE TROUGHTON
D.O.P. RORY TAYLOR

THE Sarah Jane ADVENTURES



◀ pool, escaping from a Cyberman. After that, I decided to stop backing away from monsters!"

Passing by like a ship in the night, Russell T Davies underlines his delight at *SJA* airing on CBBC as well as BBC One. "Children's BBC is an important audience for us, but it's an important part of TV, full stop. In an age where children's TV is threatened from all directions – you might not have noticed, but it's practically ceased to exist on terrestrial ITV – then it's very important to have a strategy that gets good writers, actors and directors working on children's drama. If Upper Boat can play a vital part in that, then we're doing good work."

Before another take, Vikki asks Yasmin to try crossing her legs beneath her.

"Ooh, I'm in trouble!" grins Yasmin.

"No Yaz," says Lis, warmly. "You're spot-on, as always." She wields her sonic lipstick, using it to examine one of the lightbox devices. "In almost every take, I end up sonicking myself," she chuckles, "because I can't switch it off in time. It's much harder than the sonic screwdriver, because it's so tiny. It's hardest when you're running down a corridor and have to get it out of your back pocket. Looks like you're having a right good feel about!"

She looks up and spots a light, hanging from the ceiling, and calls over to electrical guru Steve 'Slug' Slocombe. "Has that light always been there, Slug?"

"Three months, yeah. Sorry! You were too busy looking at Mr Smith, weren't you."

As shot set-ups continue, you're struck by Lis' consummate professionalism. Giving Vikki options ("Do you want my head to move, or mostly the eyes?") and then delivering. Making suggestions, but perfectly willing to forget them if they don't work ("Sorry. Yes. Simple is always better, isn't it?"). Being continually self-deprecating ("I need all the help I can get," she laughs, when someone asks if they've got time to add another light to a shot). Claiming to "really need to get my head down" after the series' tiring three-month shoot, but looking darn well on it.

"A month ago, I thought danger meant forgetting my homework," says Yasmin as Maria. "A week ago, I thought saving the planet meant climate change. Yesterday, I thought alien life-forms was just my dad's cooking. Today, I met Sarah Jane."

▲ *Above left: Sarah Jane brandishes the sonic lipstick. Don't mess with her!*

▲ *Above: Behind the scenes in the Slitheens' lair.*

▼ *Maria and her dad Alan (Joseph Millson).*

A month later, we meet Lis Sladen once again – this time for an hour-long chinwag which will turn into 90 minutes. She turns up at posh London store Selfridges with immaculate timing, disappointed to find that that her favourite restaurant has changed since she was last here, making it less suitable for interview banter. So we settle at an in-store café, buying Lis a cappuccino and a flapjack.

Here's a lady who made her first *Doctor Who* appearance in 1973's *The Time Warrior*, before cementing herself as one of the show's most-loved companions, glowing alongside Jon Pertwee and Tom Baker. Her initial run, from *The Time Warrior* to 1976's *The Hand of Fear*, is a vintage period, encompassing such must-have gems as *The Ark in Space*, *Genesis of the Daleks* and *Pyramids of Mars*. After making numerous return appearances in *Doctor Who*-related material across various media across the next few decades, she made a big primetime comeback in 2006's *School Reunion*. And now, of course, she has *The Sarah Jane Adventures*, running right now, as you read.

"Oh, you'll get so many tea leaves!" Lis laughs, taking charge and helpfully tipping our overly leafy tea back into the pot. "Put that there." She places a posh metal tea strainer over the teacup, then re-pours…

Thank you, madam! So, uh, how often do people call you Sarah Jane by accident?
"Oh, it slips in sometimes. Not so much at work, though. Last time was when I was having pictures taken for a Sarah Jane action figure! They did two versions, by the way, and the first looked like the Wicked Witch of the West. But you have to get it wrong before you can get it right. And I know I have a lopsided face: one eye's lower than the other, and my nose goes one way because I fell on it."

We won't have you talking about yourself like that. How d'you like being a leading lady?
"Oh, lots! But I never think about it. I just go to work and enjoy it. It's nice to have a little more say, but as Sarah Jane I would always pipe up. When I met Russell and Phil [Collinson, executive producer] for the first time, I didn't presume it would be the same at all, but it's important for me to have some say in Sarah Jane. I've lived with her for 30 years."

▲ *Top right: Maria (Yasmin Paige) goes looking for trouble and finds nun.*

▶ *Maria and Clyde (Daniel Anthony) investigate the Eye of the Gorgon…*

▼ *Actor Jimmy Vee is revealed as a child of the Slitheen!*

> "I did wonder where we could take Sarah, but she's just opened up and I've relished that."

Is it nice to have a whole new generation of young fans?
"Of course. Even before the new *Doctor Who*, the series still found its way into houses, thanks to '*Who* dads' putting the videos and DVDs on the kitchen table. But now it's really mad, of course! We were filming *Invasion of the Bane* at rush hour, just outside Cardiff, waiting for the Bubble Shock bus. All of a sudden, a group of 15 or 20 Brownies walked by, saw me and went mad. And at that point, I'd only been in *School Reunion*! That was when I realised it was going to be all right. It had been accepted. Then a friend of mine overheard two little girls looking at a DVD which Tom [Baker] and I had just done a commentary for. There was a picture of me on the front, and my friend said to them, 'I bet you don't know who that lady is.' And one of them said, 'That's Sarah Jane. She's very brave, but she's very lonely.' How succinct is that?"

Sarah Jane does share the Doctor's loneliness.
"Yes. When Russell first suggested *Sarah Jane Adventures*, I wondered where they could take her, but she's just opened up and I've absolutely relished that. I loved that period of finding things in Sarah Jane, and it's all come back. I'm so pleased. I really do think it's a shame that we can't use K9 a bit more, but how much more interesting for my character, I think, to have what I have with the children."

Come on, own up. Is there a strictly practical sense in which you're secretly glad K9 *isn't* in the show?
"I have to put the flags out there, hold my hands up and say yes [laughs]. It's an inanimate object which is sometimes really difficult to put some energy into. But I'm sure that if he came back with a large contribution to the series, we would have so much more to work with and that would be exciting. And I like [K9 voice artist] John Leeson." [*Lis discretely slides a metal cup across the table, in which a bewildered* **DWM** *places its used tea-straining device.*]

Seeing as you're from Liverpool, madam, how did you become so wonderfully posh?
"Judy Finnegan said I was posh, too! I don't know. All I can put it down to, is… my father spoke with a Devon accent, but with a slight Liverpool burr over the top, which was strange. Then my mother never really had a Liverpool accent. If I have anything, it's an intonation. I go back to Liverpool and my relatives are far more Liverpool than me. I remember being in the lower sixth and being bored, spending most of my time playing poker. I found this old record by Robert Donat reading *Murder in the Cathedral*. He had the most beautiful voice. Stunning. So I listened to this for a whole year. A long time ago, when someone was interviewing me, they said my diction was so clear. Which isn't always a good thing!"

Did having your own daughter, Sadie, put you in better stead for working with young actors on *SJA*?
"I think I was always good with kids when they came on the set for *Doctor Who*. ▶

Slitheen?!?

pool

▲ *Top: Sarah Jane has to face one of the Doctor's old enemies – out for revenge...*

▲ *Above: Sarah Jane's adopted son Luke (Thomas Knight) is captured by some rather ungodly nuns...*

▼ *Daniel Anthony as Clyde.*

◀ And I had lots of little cousins, who were really intelligent and knew what they were talking about. And maybe I never grew up! I've always had a very good imagination, and don't find it demeaning to take that extra leap of mad imagination which makes things true and believable. I'm very tactile too, and I'm so lucky that Yas, Daniel [Anthony, playing Clyde] and Tommy [Knight, as Luke] are the same."

Is there much on-set giggling during takes?
[Thinks. Smiles slightly.] "Sometimes I can't face Danny. And once Danny goes, Yasmin goes. Tom can deal with anything. They really do put up with me, too. I'm such an old woman sometimes!"

What's the worst thing they have to put up with? Do you make them pour tea properly?
"I sometimes tell them what to do! [Laughs] 'Tom, don't do that. Have you had your breakfast? Why not? No, it's not lunchtime yet, go and get a banana. What do you mean there's no bananas?'"

You presumably watched *Invasion of the Bane* on New Year's Day. How did it feel?
"I was going from one telly to another! I wanted to watch it on my own, but kept coming in to watch it with the family. They can't stand it when I keep interrupting to recall different takes. They keep shushing me because I can't keep quiet and can't keep still! As it went on, I thought it had such tremendous pace. It was a bloody good yarn! Even after that, though, I still didn't want to get my hopes up. I knew there was still a chance that people might go, 'Who does she think she is, with that sonic lipstick?' But they were very accepting."

While the Bane were CGI, most of the series' monsters are achieved with prosthetics. Did that approach appeal?
"Oh yes, it was great. I think the kids found the whole CGI concept difficult, to start with. They didn't quite understand what they were supposed to be frightened of! Colin [Teague, *Invasion of the Bane*'s director] had to show them pictures.

"I loved the Slitheen. They look so lovely, lollopy and bush baby-eyed!"

"So I loved having the Slitheen, with the wonderful Paul Kasey inside the costume. He used to be a dancer, as I discovered when I took him on the dancefloor at the series wrap party! They look so lovely, lollopy and bush baby-eyed, and then he'd go into Attack Mode. Absolutely terrifying. There's a great outtake from *Revenge of the Slitheen*. Shall I tell you about it?"

Oh yes!
"We were in this factory, with the school scene set-up in which the female Slitheen smashes through these boxes. I had a very expensive coat on, which cost the down-payment of a flat! The floor was filthy, and that wasn't the last scene with the coat, so everyone was concentrating on discussing that. The camera wasn't turning and someone must've either sneezed or said something which Paul thought was 'Action!' So he smashed through those boxes. [Looks shocked.] I nearly wet myself! The director screamed, the First AD jumped in the air! It was so unexpected and he came through with real ferocity. Such a shame we weren't filming!"

Tell us about the stories in this *SJA* series, starting with *Revenge of the Slitheen*.
"During a lunch, to talk about where we thought it should be going, I said, 'She's used to handling aliens, but she's not used to handling the normality of a school'. She's trying to give Luke as normal a life as possible, so ignores things she should have picked up on. She decides that she can't jump before she thinks any more, because she's now responsible for someone. It's nice that she tries to be over-protective, but he's not a normal boy so doesn't know what things are supposed to be like. That's why it's so nice to have Clyde there, because he's someone for Luke to bounce ideas off. It gives us so much more ammunition. So that's basically the idea of *Revenge of the Slitheen*: Sarah Jane gets it wrong... until she gets it right. And we're adding to the list of people who know: once Clyde's seen some of this stuff, hey, he's not going to let go!

"Then in *Eye of the Gorgon*, they're still trying to be a normal family, and failing! I always loved fables and tales of Sparta. ▶

Yasmin Paige

DWM enjoys a phone-chat with actress **Yasmin Paige**, aka Maria Jackson...

Hello Yasmin! Have we caught you at a good time?
"I was doing my homework, but don't worry. It's okay!"

One minute you're saving the world, the next you're doing homework. What are you studying?
"At the moment, fractional distillation of crude oil in Science! I've been 16 since June, so I'm in my GCSE year now at school. I just look like I'm 12 in *The Sarah Jane Adventures*! I'm only Size 1 and am quite small, so I tend to get cast younger than my age."

Do you think of Maria Jackson as your average kid?
"She *is*, but there's something special about her as well. She's intelligent, and very passionate and determined. She's got a lot of spunk, I guess. But she doesn't fight using her fists – she uses her head."

She does vinegar the odd Slitheen, though.
"Yes, but that's a last resort! She doesn't know what else to do."

How did you get the role?
"I auditioned – in the same session as Tommy Knight, who went on to play Luke. We got talking, because he was sitting outside with his mum, and I was with my brother. Then we had to do improvisation together, so pretty much had to trust each other straight away."

What did you have to do?
"When we first went in, they asked us about our personalities and things we liked. Stuff like, 'What kind of a person are you, around your neighbourhood?' It was quite weird; I've never been to an audition where they asked you about yourself so much. I guess they wanted to find someone who had the same mental attitude as the character. Or maybe they were just talking to us to make us relax."

Did you know what you were auditioning for?
"Not at first. I only had a small extract of script, written for the auditions. It was me telling my dad about all the crazy stuff going on in this weird woman's house!"

So, at what point did you meet Elisabeth Sladen?
"At the readthrough. We were sitting at this big table and the whole day had been a big whirl of costume, make-up and stuff. I was wondering who was playing Sarah Jane. Then the first script page had this big Sarah Jane speech and this woman started reading it. I looked up and it was Lis! We got on really well from the start – she's funny, brilliant and teaches you a lot."

She said she bosses you around occasionally.
"[Surprised] Really? I don't know why she'd say that, because she's never bossy. She goes a bit quiet occasionally, because she's concentrating, but I do the same thing. People think I'm in a bad mood, because of my facial expression!"

> **"Sometimes you really wish you could stay another ten minutes and get it done!"**

Before your 16th birthday, you were restricted over the number of hours you could work. Was that a pain?
"It was, actually. Obviously, they have to protect children and that makes sense. It can be annoying, because they have to drop scenes sometimes or don't quite get the shot they want. It can be upsetting for the director and crew, and it makes you feel bad, because you have to go home – it's the law! Sometimes you really wish you could stay an extra ten minutes and have one more go at getting it done. I'd always try to stall leaving the building, because I was having so much fun. My mum would be going, 'Come *on*!'"

You've acted since you were four, right?
"Yeah, I used to do little modelling things when I was a baby! I'd be a supporting artist, or pop up in commercials for things like ASDA, jumping through a paper wall backwards! Then I got the odd line in episodes of shows and worked my way up. My first experience of special effects came in the film *Tooth*, which was the first one where I had the lead role. I had to do lots of flying on green-screen."

You acted alongside former Doctor Who, Peter Davison, in an episode of *The Last Detective*.
"He was lovely! So much fun. It was quite a depressing episode, though; I was an asylum seeker whose mum had died. But luckily, we managed to have laughs! I did ask him if he'd been Doctor Who and we talked about it a bit. I hadn't seen the show much, but knew a lot about it. I was really interested in the series because of Billie Piper – I'd been a fan of her stuff like *Because We Want To*! So I've watched a few episodes, when I'm not studying, and think it's brilliant. My favourite story is *Human Nature*, when he became John Smith. I like watching *Doctor Who Confidential* as well, because I know all the crew!"

Have you seen much of Lis in 1970s *Doctor Who*?
"No, because I wouldn't know where to find those stories. But Russell T Davies and Julie Gardner explained so many things about the relationship between Sarah Jane and the Doctor. Russell talked very passionately about it. I obviously saw *School Reunion*."

We recommend you pick up *Pyramids of Mars* on DVD tomorrow, young lady!
"[Writing it down] *Pyramids... of... Mars*. Okay!"

What's your favourite monster in *SJA*?
"I have two, for different reasons. One has to be the Slitheen, because I feel like they're the real baddies, the real threat. They're the cleverest monsters we've had, and maybe the most dangerous. But Kudlak: he's the scariest! When Paul Kasey was in the mask, I was freaked out. I felt like the eyes were staring at me – even from across the room!"

What's your favourite *SJA* story?
"I love *Whatever Happened To Sarah Jane?*, because it's very heartfelt. It's away from all the crime-fighting, which I know people love. But *Whatever...* is so truthful and brilliantly written. It pits Maria against everybody else. It's very frustrating for her – it's like being in the middle of a mental asylum and she's about to crack!"

Are you allowed to watch *Torchwood*?
"No, I'm not! My mum overheard a conversation between me and special effects guys, about how *Torchwood* featured aliens making love to one another. My mum was like, 'You ain't watching that!'"

Have a *Torchwood* marathon in a couple of years! Has being on *The Sarah Jane Adventures* affected the way that your schoolmates treat you?
"No, not at all, because I don't really talk about it. I just concentrate on studies and have fun with my best friend. Talking about it makes me feel very embarrassed and shy, so people eventually get the gist that I don't want to! I wish I was more confident about it, but... I don't watch myself onscreen. If I do that, I'll be super-critical of the way I did certain things. I tell a lie, though – I did watch *Invasion of the Bane*, and just closed my eyes when my bits came on!"

Would you like to star in *The Maria Jackson Adventures*, one day?
"Yeah, she'd be a good leader. It'd be great to have Maria taking on Sarah Jane's legacy. It'd be me, Luke and Clyde: a super-team with big 'M's on our T-shirts!"

"I got to work with Graeme Harper – who I hadn't worked with for 30 years!"

◀ Children get a little taste of that stuff, but one story I think they do remember is that of the Gorgon. So it's great to have that in there."

How about the stories which have yet to air?
"In *Warriors of Kudlak*, you meet a wonderful guy named Mr Grantham. He is gorgeous! I love the fact that he's so stupid, with such an ego, that he keeps getting up for more! We fell about, shooting some of those scenes. Oh, and I love those scripts for *Whatever Happened To Sarah Jane?*. So different! It gives you a little insight into why she used to place so much stock in the Doctor, and why she travelled with him. I worked with Graeme Harper on that story, too. I hadn't worked with the man for 30 years since *The Seeds of Doom*! The man has not changed. He's a bouncing ball! The energy and the enthusiasm and the sheer love of it.

"Then, of course, there's the final story, *The Lost Boy*. All hell breaks loose! Sarah Jane tries to do the right thing, but then someone shows her something… and it's not the right thing. There's someone else who knows all about the shenanigans in the attic. And Sarah Jane gets the shock of her life, too!"

Will Sarah Jane will ever get off with Alan Jackson on *SJA*?
"I think Chrissie would kill her! But no, not a bat in hell's chance. That would be cradle-snatching! But I think a lot of other people would like to get off with Alan!"

Does Sarah Jane's appeal partly lie in her being so quintessentially British?
"Oh, how lovely! Well I come from a different era to all the fans watching, don't I? I grew up on silent films! I actually think I came across as ever so slightly antiquated on *School Reunion*, and had to become a bit more modern."

There are few characters on television who we've seen growing up, almost in real time. Isn't it nice that Sarah Jane has developed so well?
"I had a message from Russell which said, 'Who would believe it? Still more to find in Sarah Jane!' That was so lovely, because it gave me confidence. I'm quite happy treading new water because I feel very sound in what I have. There's no other thing I've ever played, where I can think 'yes' or 'no' so quickly, in terms of what she would or wouldn't do. Which cuts out a lot of shilly-shallying."

A featurette on the recent DVD release of *The Time Warrior* revealed that you wrote some core character details for Sarah Jane, on a piece of paper, for your own reference. How have those values changed?
"She's not so petulant, maybe. But she still has the whole thing of never giving up!"

Do you envy any of Sarah Jane's traits?
"Her absolute honesty. It's almost a ruthless honesty, I think. She's so brave, too."

Comeback Queen!

Before *School Reunion*, Elisabeth Sladen returned as Sarah Jane in much *Doctor Who*-related material…

K9 & Company (1981)

A pilot for an intended BBC series, this one-off saw Sarah Jane paired with the Doctor's robot dog for the first time, to do battle with a witches' coven.

Lis: "If you look at it now, it was shot like a stage play. We had no help in that direction – you can't just stand still and talk. And K9 doesn't move very well over carpets. Hopefully, if it had gone on, it would have improved. More than anything, it was an amazing marketing ploy, putting me and K9 together. I've since met [script editor] Eric Saward and we agreed over the ways in which it *shouldn't* have been shot! But there were things in the script which weren't right. There were so many things which Sarah Jane wouldn't have done. It was also a mistake to set it in the Home Counties, because it's in the middle of nowhere and you limit your options."

The Five Doctors (1983)

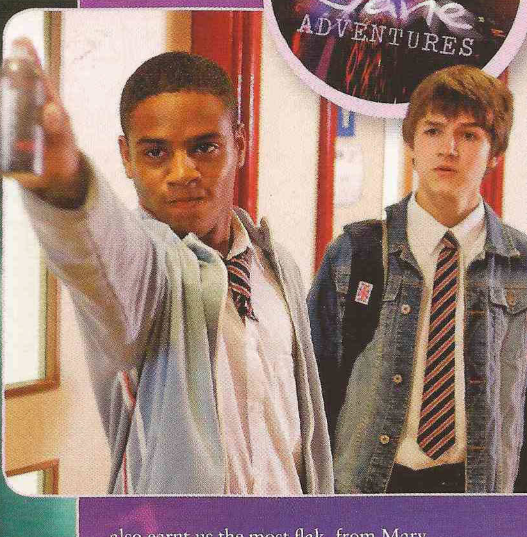
Lis made another reappearance in this 20th anniversary Doctor Who *Special, which saw various well-remembered characters and creatures making a return.*

Lis: "My abiding memory of this story? Chaos! It just wasn't thought through. They knew how to begin it but not how to end it. There's a scene where I come in behind Jon, looking like a spare part, then go over and talk to Tegan. Oh my God! I tried not to be in that scene, because I wasn't adding to it. But I recently watched the scene with Sarah Jane hanging off the hillside, and did not think it deserved all the flak it gets! That didn't look like just a gradient at all, and I thought I did a good job! And I was glad to get as many things to do in *The Five Doctors* as I did. And of course, Kylie's costume designer modelled one of her outfits on the Raston Robot! Amazing."

The Paradise of Death (1993)

Radio 5's one-off Doctor Who *drama, starring Lis and Jon Pertwee.*

Lis: "There was a real *joie de vivre* on those recordings – I remember Harold Innocent volunteering to be an extra! I couldn't believe I was working with Maurice Denham, too, who did all the voices for *Animal Farm* – his beautiful voice alone was a joy! Actually, it wasn't until I did these audios that I realised I have a Sarah Jane voice which I go into."



Your run of 1970s *Doctor Who* was one of the finest hours in the show's history, wasn't it?
"Oh, I was so lucky. Stories like *Genesis*… I'm amazed that we managed to do that one as we did. It's a great one, with a fantastic moral dilemma. There's also the odd story which I think people don't talk about enough. For instance, *Death to the Daleks*, the first Dalek story I did. I've never really spoken about it, but it's an amazingly well-pieced-together story, and could perhaps do with being re-evaluated. Sometimes you can let your perception of a story be tainted by how you felt while shooting it. But when you look back, you realise its merits."

Which of your stories would you show a 'new' fan, in order to introduce them to your era?
"I love the energy of *The Time Warrior*. It totally clarifies where she came from and why she's like she is. It gives you a lot of information about her, before she takes on the Doctor's responsibilities. I love that story for letting Sarah Jane be so strong. Perhaps *Terror of the Zygons* and *The Seeds of Doom*, too?"

Which story would you let a six-year-old *Sarah Jane Adventures* fan watch?
"Hmmm. I think they would like *Robot*. There's a love there, and not the same kind of fear. It's more about awe, with less threat. It's about morality and people doing things for the wrong reasons. And that robot was a fantastic creation."

Which do you consider the most frightening story from your era?
"I got the most goosebumps from seeing Davros for the first time. And *Genesis* also earnt us the most flak, from Mary Whitehouse. There's a lot of near-the-knuckle stuff in *The Brain of Morbius*, too. Oh, and *The Hand of Fear*. That's more squeamish and unpleasant. [Producer] Philip Hinchliffe was very concerned about some of the things in that one."

Which classic *Doctor Who* foe would you choose to appear in *The Sarah Jane Adventures*?
"I don't know. They're all marching towards me, in my head, as I think! Ooh, Sontarans! I've got quite a history with them, after *The Time Warrior* and *The Sontaran Experiment*. I loved the way you've got the helmet, then the head's the same shape underneath! I also loved the Judoon in *Doctor Who* – they just don't stop, they're like locusts! They made a very scary marching noise."

How did you feel when the 1981 pilot for *K9 & Company* failed to spawn a series? Was it a case of thinking your leading lady chance was blown?
[Emphatically] "Nooo, no. It was just a job I'd wanted to get right. I never thought beyond Sarah, and what Sarah should be. What I think a lot of people fail to appreciate, is that I'd never worked with the dog on *Doctor Who* before. I started ▶

◀ *Opposite left: A Slitheen on the loose!*

◀ *Opposite below: Sarah Jane Smith shows her credentials.*

▲ *Top: Our Sarah!*

▲ *Top right: Clyde sprays into action.*

◀ *Left: Mr Grantham and Mr Kudlak plot.*

▼ *Below: Janine the Slitheen. Screaming.*

Dimensions in Time (1993)

Doctor Who met EastEnders in this special spin-off drama, broadcast in two parts for the Children In Need charity during Doctor Who's 30th anniversary year. Multiple Doctors, multiple companions and much narrative madness ensued.

Lis: "I wore a terrible red beret, which [producer] John Nathan-Turner persuaded me to wear! Against my better judgement, I also wore the Andy Pandy suit. I was feeling so ill during filming – I threw up several times in Albert Square, after some canapés the night before. I knew I was in trouble when the make-up girl just looked at me and said, 'Oh my God.' And Jon dared to say, 'Oh, she's always doing this, she's always ill!' I was *never* ill! We also had to do about eight takes, because Jon kept calling me Lis instead of Sarah Jane. Letitia Dean was so cute, too."

Downtime (1995)

Reeltime Pictures' 70-minute drama, which saw Sarah Jane pitted against Second Doctor monsters the Yeti.

Lis: "I walked into that because lovely Christopher Barry was directing. I kind of thought, 'Will this work, or won't it?' As it turned out, there were loads of problems, and I'm afraid it didn't work so well for me."

The Ghosts of N-Space (1996)

Radio 2's one-off drama, again starring Lis and Jon Pertwee.

Lis: "I must admit that I preferred *The Paradise of Death* to this one. But it was lovely to do these two radio plays with Jon. I was becoming embarrassed to keep turning up at conventions and talk about *Doctor Who* – but only because I felt there was nothing fresh to talk about."

Sarah Jane Smith (2002–?)

Big Finish Productions has issued two seasons of audio adventures starring Lis.

Lis: "I've loved those to bits. They're not a direct link to *SJA* – they can't possibly be, because you're with different people in different places, doing different things. But they didn't change what makes her tick. We spent a long time working on those, because the expectations were so high. Cardiff were very good to let me do those audios after *School Reunion* – it was a very generous gesture. I don't know if there'll be more, but I haven't been approached."

◀ talking to it, expecting it to talk back to me and it just stood there!"

It's become a kind of urban myth, that you and K9 were in 1970s *Doctor Who* together...

"Totally. It's incredible how many people come up to me and talk about 'Sarah and K9'. It's like we're joined at the hip!"

Producer John Nathan-Turner invited you back to *Doctor Who*, to help bridge Tom Baker's departure and Peter Davison's arrival. Why did you turn the offer down?

"I'd had such a ball, and it had been so fresh. I just wondered if we could reach those heights again. I thought it was a different programme I'd be coming back to and I'd moved on. I didn't think it was a good idea to resurrect something, when I'd purposefully asked to leave, because I felt she was at her zenith."

Why didn't we see more of you after your initial run in *Doctor Who*?

"Well, I turned down a lot of theatre, although I did a couple of plays at Liverpool Playhouse. I did a fair bit, but never as a character which returned. I also went to American *Doctor Who* conventions for a while, because they discovered 'Tom and Lis'! So that was a lovely time. But then my family came along – my daughter was born in 1985."

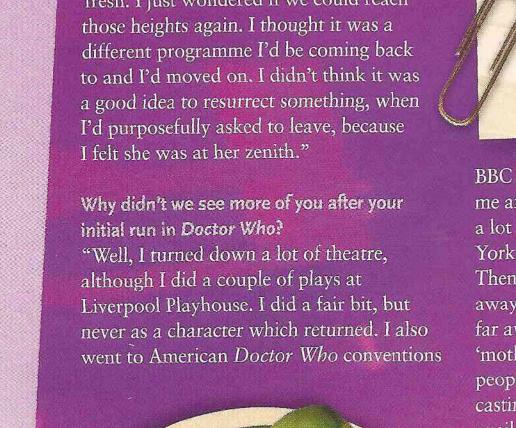
Did you suffer from the always-feared *Doctor Who* typecasting, though?

"Well… if you look at Jon Pertwee, the BBC never employed him again after *Doctor Who*. He was very, *very* upset about that. Independent channels used people again, but it didn't seem to be the same with the BBC back then. So no, they didn't touch me after *Doctor Who* either, and I'd done a lot for the channel before. So I went to Yorkshire Television, Granada and radio. Then after Sadie was born, I rather walked away – although didn't quite realise how far away I'd walked. I wasn't in the local 'mother's club', so didn't have a circle of people to look after Sadie. Then, of course, casting people don't like you not being available and new actors come along…"

But now you're back! How does it feel to be part of so many fans' childhoods? Is that a weird feeling and/or nice?

"It's very nice! Because I never went into this profession to be known or applauded, except for what I did. I'm just so grateful to have a job, and one which I love. I didn't go back into these *Sarah Jane Adventures* as part of a career thing – it was for the sheer joy of being part of a crew again. You feel so cared-for, you really do. I have my lifelines in Russell, Julie [Gardner, executive producer] and Phil, but I never even have to use them. It's very special that I'm allowed to do this now, because I never saw it coming."

> "I always think I've said my last line as Sarah Jane. I don't take anything for granted!"

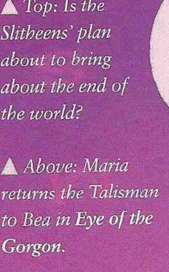


▲ Top: Is the Slitheens' plan about to bring about the end of the world?

▲ Above: Maria returns the Talisman to Bea in **Eye of the Gorgon**.

◀ Just your typical dad with his lad...

▼ Son of mine: Luke is taken under Sarah Jane's wing.



We regretfully remind Lis that this chat has over-run and she's almost late for her imminent hairdresser's appointment. She jumps up, and we head for the store's exit, the **DWM** voice-recorder still rolling for one last question as we pass a long line of immaculately-presented ladies offering us exotic perfume. For how long would Lis like her *Adventures* to continue?

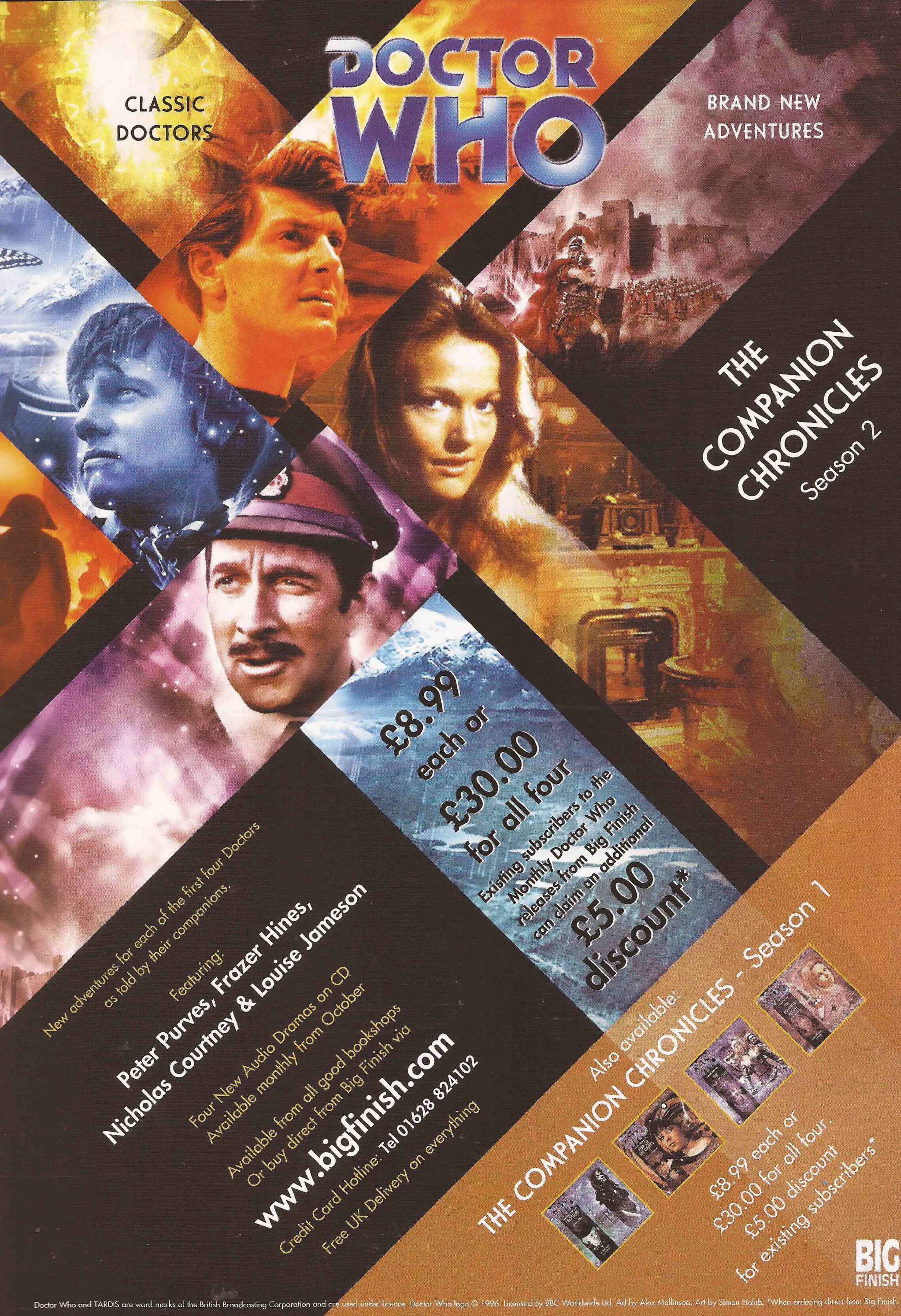
"As long as Russell thinks it's right," she says, as we head out through revolving doors. "He will absolutely be my guide. I put myself totally in their hands. Or maybe the public will tell us. It's really not my call. I'm always thinking that the last time I say a line, it's my last as Sarah Jane Smith. I don't take anything for granted!"

She thanks **DWM** for a "really lovely interview" and hurries off across Oxford Street for a cab, waving and bidding us farewell. We raise a hand in return.

"Bye, Sarah Ja-"

Oh, darn it.

The Sarah Jane Adventures continue Mondays, BBC One 5pm and CBBC 5.30pm.



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ROMAN NOBLE

INTERVIEW BY **BENJAMIN COOK**

Life couldn't be more exciting for Catherine Tate right now. In August, the latest series of *Doctor Who* began filming in Cardiff, and she stepped back into the practical-but-stylish shoes of Donna Noble, the Doctor's spirited companion from last year's Christmas Special, *The Runaway Bride*. And then, last month, she and David Tennant jetted off to sun-drenched Rome to shoot an episode set in Ancient Italy. "It's going to be just like a school trip," enthused Catherine, when **DWM** spoke with her shortly beforehand. "We're in Rome for a few days, and it's going to be fantastic. I've got to remain tight-lipped about the episode itself, but it's probably not what people think, if that makes sense. It should be fun. And I'll get cheap perfume in duty free. That's a bonus – a bit of shopping."

In the first part of our interview, published last issue, Catherine confessed that she "genuinely couldn't believe" that she'd been asked to resume her portrayal of Donna in *Doctor Who*. Was she nervous, then, about returning?

"I don't get nervous about work," she says. "I get more nervous about interviews, to be honest. I don't have trouble with my nerves, probably because I tend not to think of the long-term enough. You can't. I sort of take it all as it comes, and react instinctively, which is why I'm so excited about *Doctor Who*. The only time in my career that I've thought, 'Hmm, I'd better do something here' was when I'd left college, and was working kind of constantly, bits of television, odd stage work and that, but I wasn't really doing what I wanted to do..."

In fact, what she wanted to do was stand-up comedy. "That was the only plan I ever had," she says. "I thought, I've just got to be seen. When you're a jobbing actor, you have very little power... well, you have no power if you're not a name. There's a lot of rejection, but what's worse than rejection is not being seen in the first place. Yeah, being ignored. If you're seen, at least you might feel you've half a chance. There's always an appetite for comedy, and it was really empowering. Suddenly I was getting gigs, and earning a living, and I felt creative again."

Catherine started stand-up in the mid-1990s. By 2001, she was hosting her own sell-out show at the Edinburgh Festival. Not long afterwards, she was given her own programme, *The Catherine Tate Show*, which débuted on the BBC in 2004 and has run for three series, with another one-off Christmas Special for later this year. British Comedy Awards and BAFTA and Emmy nominations are testament to the high regard with which she is held

▶

DOCTOR WHO III
4
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▲ *Up on the roof, recording* ***The Runaway Bride.***

▼ *The many faces of Catherine Tate.*

TENNANT & TATE

THE RUNAWAY BRIDE PRESS LAUNCH · DECEMBER 2006

If they asked you to play Donna full-time, Catherine, would you do it?

Catherine: "Well, they *didn't* ask me! [Laughs] I tend not to dwell on my failures. The thing about Donna is, she had a complete emancipation in her adventures with Doctor Huw. [Thinks] Doctor Huw?! He's the Welsh one! No, I meant Doctor Who. It's completely broadened her mind, and I think she's given a complete sense of self-esteem. It's one of the best things I've ever done. It was so exciting."

How were you approached to play the part?

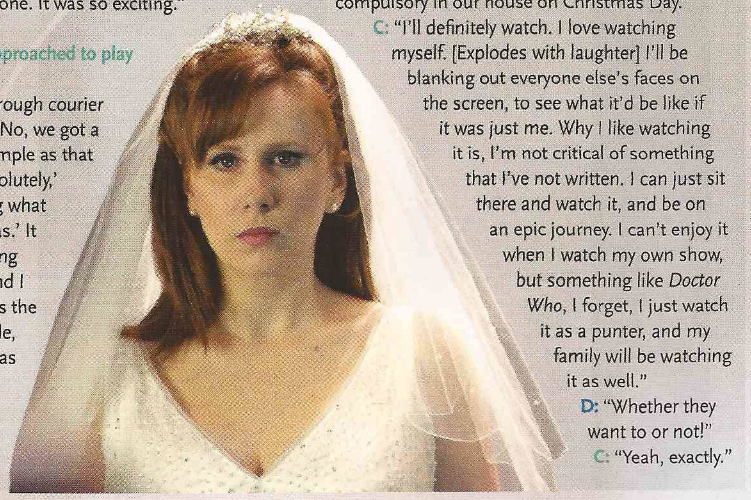
C: "They did it through courier pigeon. [Laughs] No, we got a call – it was as simple as that – and I said, 'Absolutely,' not even knowing what [the character] was.' It was just something in *Doctor Who*, and I didn't know it was the Christmas episode, I didn't know it was a bride, I didn't know anything about it, and I just said yes."

Catherine turned you down, David. Are you bovvered?

David: I was devastated! The Doctor and Donna would have made a great team. It's a bit of a shame, I think. It's a slightly unconventional pairing – they don't necessarily get on too well at first, but I think by the end they've rather fallen for each other. I'll come back and visit her some day."

Do you miss working with Billie?

D: "It was a little bit odd, yeah. But it's a very different script, and a very different relationship, and a very different character, and I suppose that's what acting is about, really. I was such a fan of Catherine's anyway that I was very excited to do it. It's different, but just as good."



Is it a welcome departure from the sketch show?

C: "Well, I'm never going to moan about the things that pay my mortgage, and saying 'Am I bovvered?' has managed to buy me a house. But it's nice to mix things up, and start doing different things."

Will *The Runaway Bride* be on in your house this Christmas Day?

D: "It is a bit embarrassing, but it's kind of compulsory in our house on Christmas Day."

C: "I'll definitely watch. I love watching myself. [Explodes with laughter] I'll be blanking out everyone else's faces on the screen, to see what it'd be like if it was just me. Why I like watching it is, I'm not critical of something that I've not written. I can just sit there and watch it, and be on an epic journey. I can't enjoy it when I watch my own show, but something like *Doctor Who*, I forget, I just watch it as a punter, and my family will be watching it as well."

D: "Whether they want to or not!"

C: "Yeah, exactly."

▲ *Top: "Taxi!" Donna hails a cab in* ***The Runaway Bride.***

◀ by her peers. But it hasn't always been like that. "When I started out, I would always hear, ooh, you know, 'Not many women in comedy. You'll never make it.' I just thought, funny is funny – it doesn't matter if you're a man or a woman. But stand-up is a male-dominated world. In raw numbers, there are lots of female comedians, but the ones that actually make it… well, the numbers drop off, but it's not because women aren't funny – you've got the biology question as well. I stopped doing stand-up when I was pregnant, and never went back to it. It's difficult to tour with children. Stand-up is the ideal world for a young single man."

You also have to – quite literally – stand up for yourself, and women are, says Catherine, "just possibly more sensitive, so they give up more easily. Men have massive egos," she laughs, "so a man entering stand-up is thinking, 'One day, I'll play Wembley,' whereas a woman is thinking, 'Oh God, will they laugh?' But you can't let the crowd smell fear. You have to get into a tough mentality. It's gladiatorial. Some of my most enjoyable gigs have been where the audience started out like, 'Yeah? Go on, make us laugh,' and I took them on, and turned it around. That's the best feeling, when you turn around a crowd. You have to hold your nerve – and not blink, really."

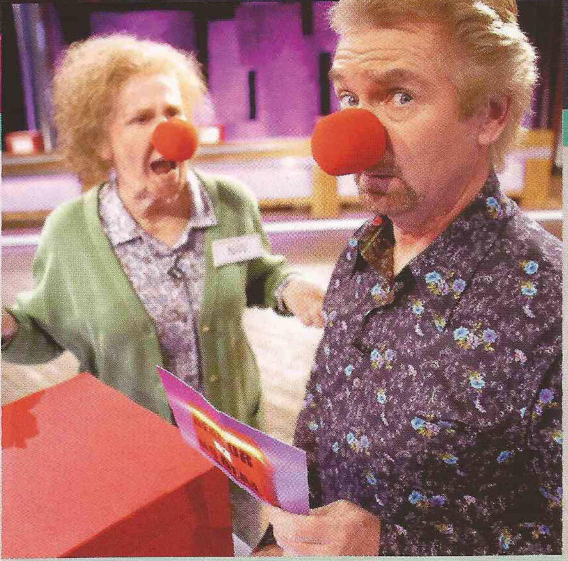
Catherine is in the driving seat on her own show. How does filming *Doctor Who* compare?

"Favourably," she insists, "in one sense, because… well, it's a totally different type of job, because I don't have to write it, so I don't have the same stress. However, what comes with stress and responsibility is control, and I like that. When you weigh it up, it's nice to come onto a job where I'm so much part of a team. I still can't believe I'm here, really – and yet, at the same time, because I was here last year, I sort of feel like I've not left. The crew is much the same, so there's a sense of continuity about it. Maybe it was an odd thing for me to do at this stage [in her career], but the chance of doing 13 different storylines – I know some of them are two-part stories, but 13 self-contained narrative episodes – was just too good to turn down. Donna goes on a journey in every episode, and then she has a series arc, as you'll see, and I just love being able to do that."

Catherine would, of course, love to meet the Daleks at some point ("They're iconic," she says. "Even I, not particularly watching *Doctor Who* as a child, associated *Doctor Who* with the Daleks"), but how does she reckon Donna would react? "She'll give them a run for their money, I reckon. As long as the Daleks don't assume that she's single, I think she'll feel okay about them! Whenever anyone says that about her, she's like, 'Why? Do I *look* single?!' I love Donna."

Following in the footsteps of Martha and Rose, a Donna action figure is inevitable ("I haven't been angling for one," smiles Catherine, "but I doubt I'll get the choice. It wasn't an incentive to do the job, let's put it that way!"), possibly in a range of different outfits, including the wedding dress, but Catherine is less certain that the character will assume the mantle of role model. "The thing is, Donna will be what people perceive her to be. I don't think you can tailor-make your performance by first thinking, will I be a role model? You'd think, ooh, I shouldn't do that in case it's not a good example to children, maybe I shouldn't chat back, maybe I shouldn't say that line, maybe I should do this" – she mimes sipping tea, sticking out her little finger – "when I pick up my tea. Within the confines of this show, you're never going to do anything that's… you know, it's a funny, entertaining, pre-watershed show that's not going to put anything on screen that people complain about, I hope. I do get a lot of

▼ *Catherine with Dawn French in BBC One sitcom* ***The Wild West.***



"THE BEST FEELING IS WHEN YOU TURN AROUND A CROWD..."

complaints about what I do, so I'm hoping that this will slightly redress the balance."

Comedy, it seems, is a serious business for Catherine. "I do mine the comedy in a script, and naturally I tend to want to deliver in a slightly funnier way, but it's only going to work if the character is believable. The process isn't any different for me whether I'm doing a sketch, or an episode of *Doctor Who*, or a play. There's no point in putting a boom-boom-tish on the end of things that aren't funny. I have a comedic take on things, but you're mindful of tipping the balance. I can't come on set and say, 'What if Donna flies in on a wire, dressed as a gorilla?' This isn't actually a comedy; it's entertainment, and it's brilliantly written, produced, and realised, and you don't want to do anything that's not going to complement that."

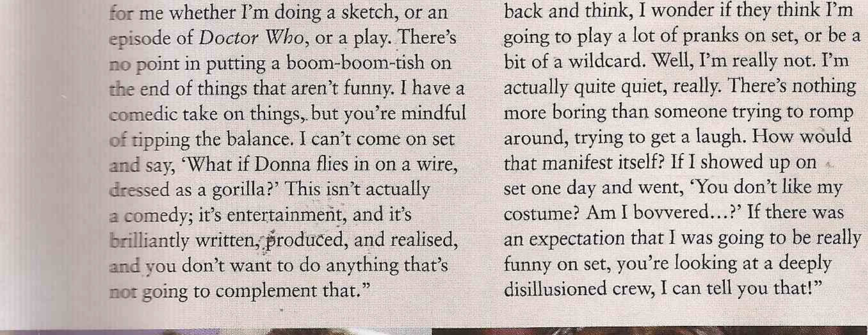
Does Catherine feel pressure to be funny off camera as well?

She considers this, before replying: "Do you know what? It doesn't cross my mind, and then suddenly I'll think, God, I wonder if these people think I'm going to be funny! I don't walk around thinking, I'm that funny person off the telly, but often I look back and think, I wonder if they think I'm going to play a lot of pranks on set, or be a bit of a wildcard. Well, I'm really not. I'm actually quite quiet, really. There's nothing more boring than someone trying to romp around, trying to get a laugh. How would that manifest itself? If I showed up on set one day and went, 'You don't like my costume? Am I bovvered...?' If there was an expectation that I was going to be really funny on set, you're looking at a deeply disillusioned crew, I can tell you that!"

Never say never, of course, but it's doubtful that there will be a fourth series of *The Catherine Tate Show*. "I've never said I'll never do the show again, but the reality is that it's hard to keep coming up with ideas. It's time to take a break, and do something different. You need to know when to move on, or take the time away and come back. I don't want it to outstay its welcome, and sometimes series like mine can do that. Those things do have natural lifespan, and I would like to still be in people's good graces with the show, rather than 'Oh no, she's not doing another series of *that*, is she?' Nothing would make me want to disassociate myself with my show, because it's the thing that I'm most proud of, I will stand by it, but I am making a conscious move to not, perhaps, box myself in. I could never have expected ▶

▲ *Top: The Doctor and Martha prepare for adventure in Series Four...*

▲ *Above: 'Nan' meets Noel Edmonds in the* ***Comic Relief*** *Special of* ***Deal or No Deal.***



◀ *More of Catherine's alter egos, including Mrs Chadband in* ***Bleak House*** *(far right).*

▲ Top: Donna in **The Idiot's Lantern**? No, it's a scene from **The Catherine Tate Show**.

▲ Above: In love with Lance in **The Runaway Bride**.

◀ Top right: The dynamic duo!

▼ Donna flashes Lance a rare smile in **The Runaway Bride**.

▶ Opposite: The infamous Lauren Cooper, the 'I ain't bovvered' schoolgirl from **The Catherine Tate Show**.

◀ people to like it to the extent that they do. But then you should never think about the outcome, because then you're doing it for the wrong reasons. I don't want to disappoint people if I'm doing something where I'm not coming out going, 'Am I bovvered?' or 'What a f***ing liberty!' I'm so delighted with the support that has come with my show, but I don't want to get to a point where I'm doing a play, and people are thinking I'm suddenly going to wink across the footlights and go, 'How very dare you!' I mean, I started out as an actor, and essentially that's what I am."

These days, however, when her name appears in print, it's often still 'comedienne Catherine Tate', but that, she says, is understandable. "I hate the word 'comedienne' anyway. It's like you're some sort of 1970s cabaret star. Not that there's anything wrong with 1970s cabaret stars, but it's perfectly natural that people think of me as a comedian. But it's not like I wasn't acting on my own show. If I wasn't acting the part of, say, an old lady, how do you think it would be done? Do you think I press a button and it comes out through the prosthetic? What I find frustrating is that people will make a distinction between comedy and acting. I think it's mainly snobbery. People look down on it. They absolutely do. You're not considered a serious actor, so you're not considered as worthy. That is constantly what happens. People who have done serious roles will be viewed in a different light to those of us who make people laugh, which is a brilliant thing to do, and not particularly easy. People presume that making people laugh is simple."

> "YOU NEED TO NOT CARE WHAT PEOPLE THINK ABOUT YOU..."

Doctor Who, then, is an opportunity that Catherine is grabbing with both hands. "It would be miserable if I weren't enjoying it," she says, "but I really am. Well, I'd never have done anything that I wasn't absolutely certain I'd love, because why would you? It's too long a shoot to do something you hate. I really feel so lucky to get this chance. Where else would I... well, who knows what I'm going to do in the future, but it's unlikely that I'll do any more science-fiction. I'd never done anything like this before I came into *Doctor Who*. It's like making mini-feature films, because there's so much action, so much plot, such high production values... There's nothing plodding or ponderous about it. It's so vibrant. It's a brilliant thing to be a part of."

Ultimately, then, it comes down to this: Catherine is having a whale of time, and is determined to do Donna, the show, and herself justice. But is she ready for the torrent of *Doctor Who* fans who'll want a piece of her, or are standing by with their own tuppence worth? You bet! Bring it on!

"I think you need to not care what people think about you," she says, matter-of-factly. "As long as you believe that you're right, and you're acting respectfully towards people... Whatever you do, people will have a certain opinion of you, so I take the view that you need to look like you don't care what people think. You can't think about that stuff too much. You just have to know what you do, and be confident that you're with people who will support you. And the people who work on this show are amazing. The most important thing is getting it right, and caring about what you do, and everyone on this show cares so much. That's the choice that we make, and that takes self-belief, certainly, but not arrogance. I mean, it keeps us on our toes. If I start altering what I do, and how I go about my job, just to try to please everybody... well, I'm not going to, and hopefully people will see what I'm doing, and enjoy it."

And if they don't, they're wrong, right?

"Your words, not mine," she grins. DWM

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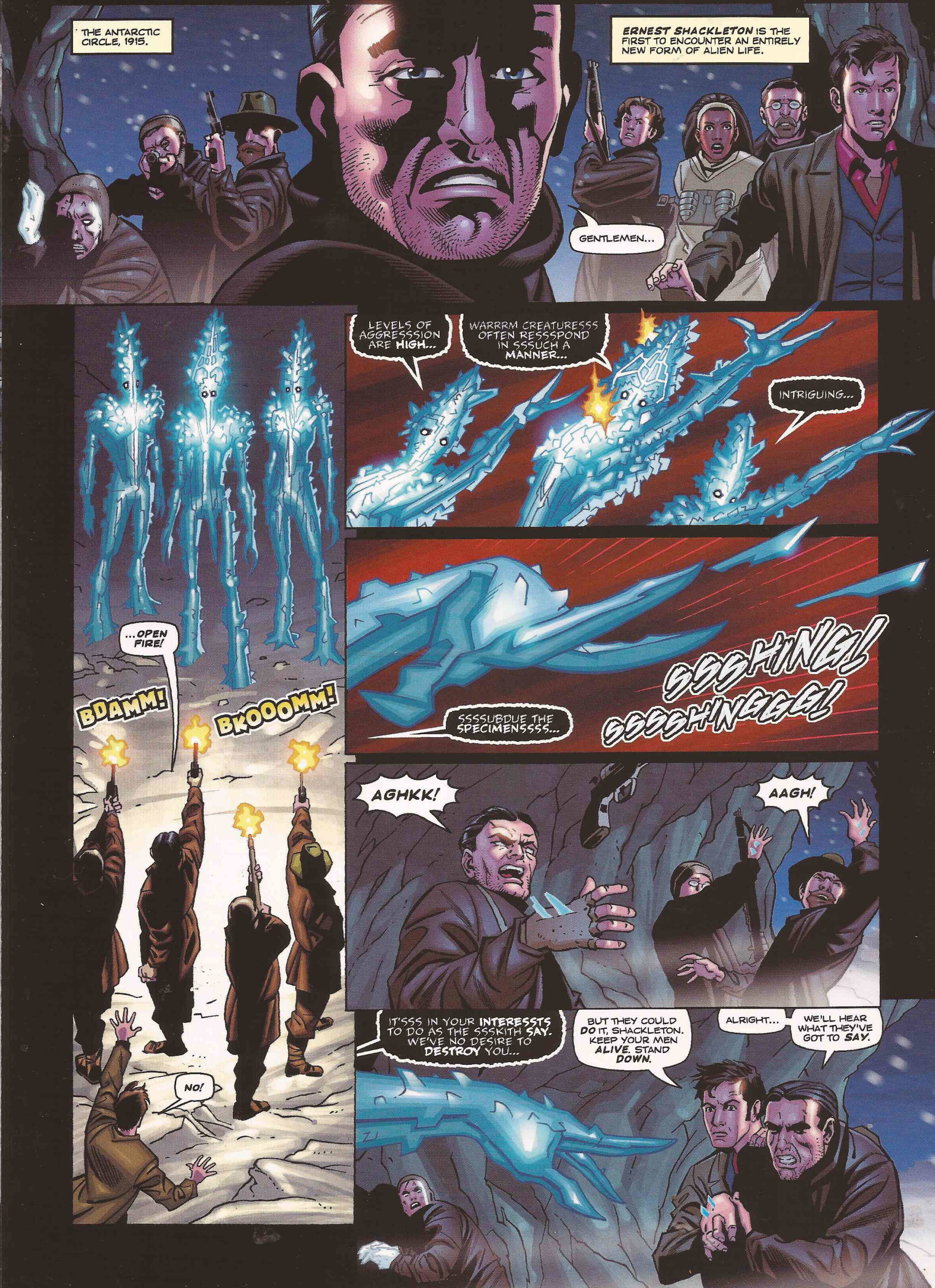
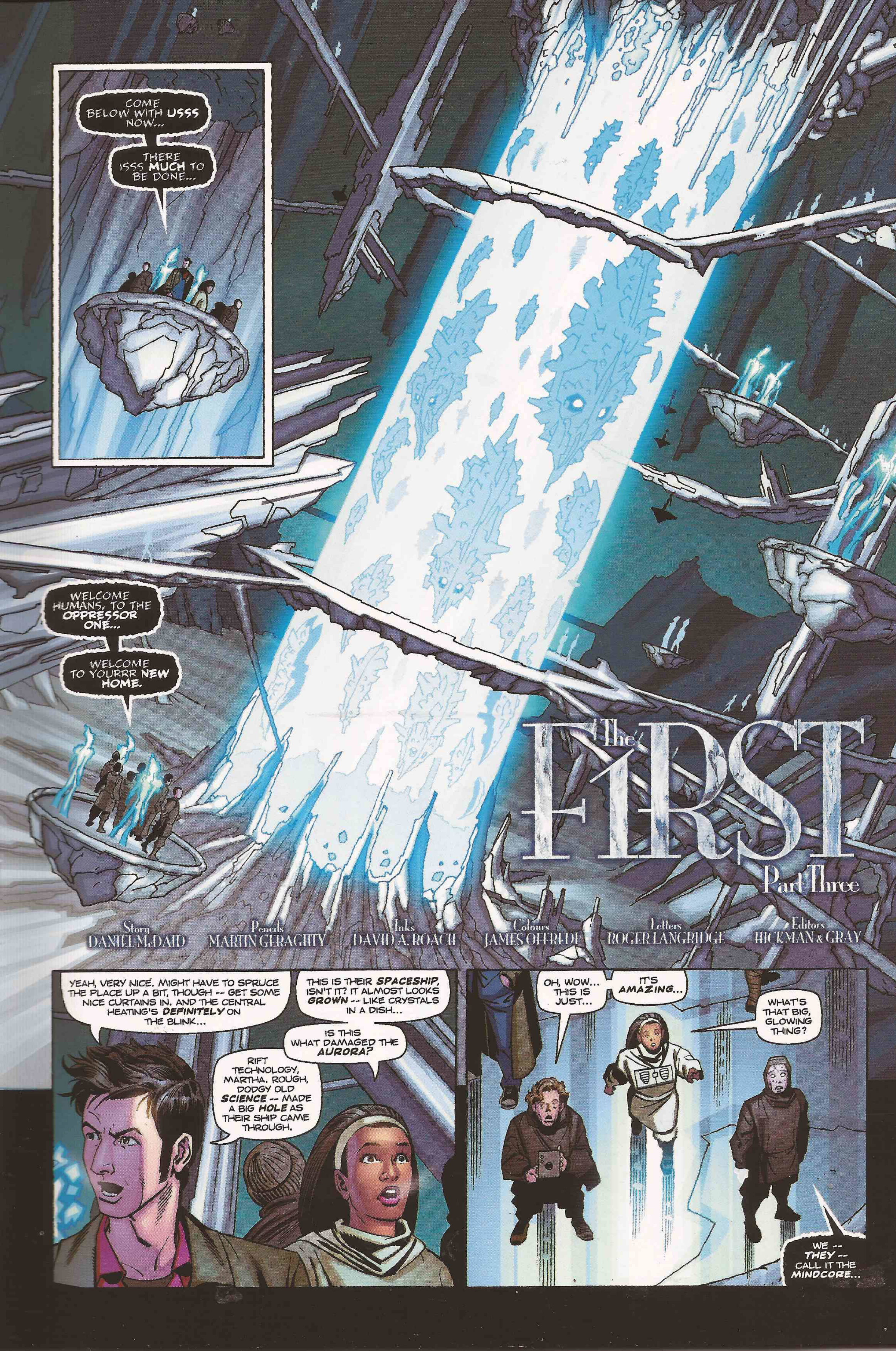

THE ANTARCTIC CIRCLE, 1915.
ERNEST SHACKLETON IS THE FIRST TO ENCOUNTER AN ENTIRELY NEW FORM OF ALIEN LIFE.
GENTLEMEN...
...OPEN FIRE!
BDAMM!
BKOOOMM!
NO!
LEVELS OF AGGRESSSION ARE HIGH...
WARRRM CREATURESSS OFTEN RESSSPOND IN SSSUCH A MANNER...
INTRIGUING...
SSSSUBDUE THE SPECIMENSSSS...
SSSHING!
SSSSHINGGG!
AGHKK!
AAGH!
IT'SSS IN YOUR INTERESSSTS TO DO AS THE SSSKITH SAY. WE'VE NO DESIRE TO DESTROY YOU...
BUT THEY COULD DO IT, SHACKLETON. KEEP YOUR MEN ALIVE. STAND DOWN.
ALRIGHT...
WE'LL HEAR WHAT THEY'VE GOT TO SAY.

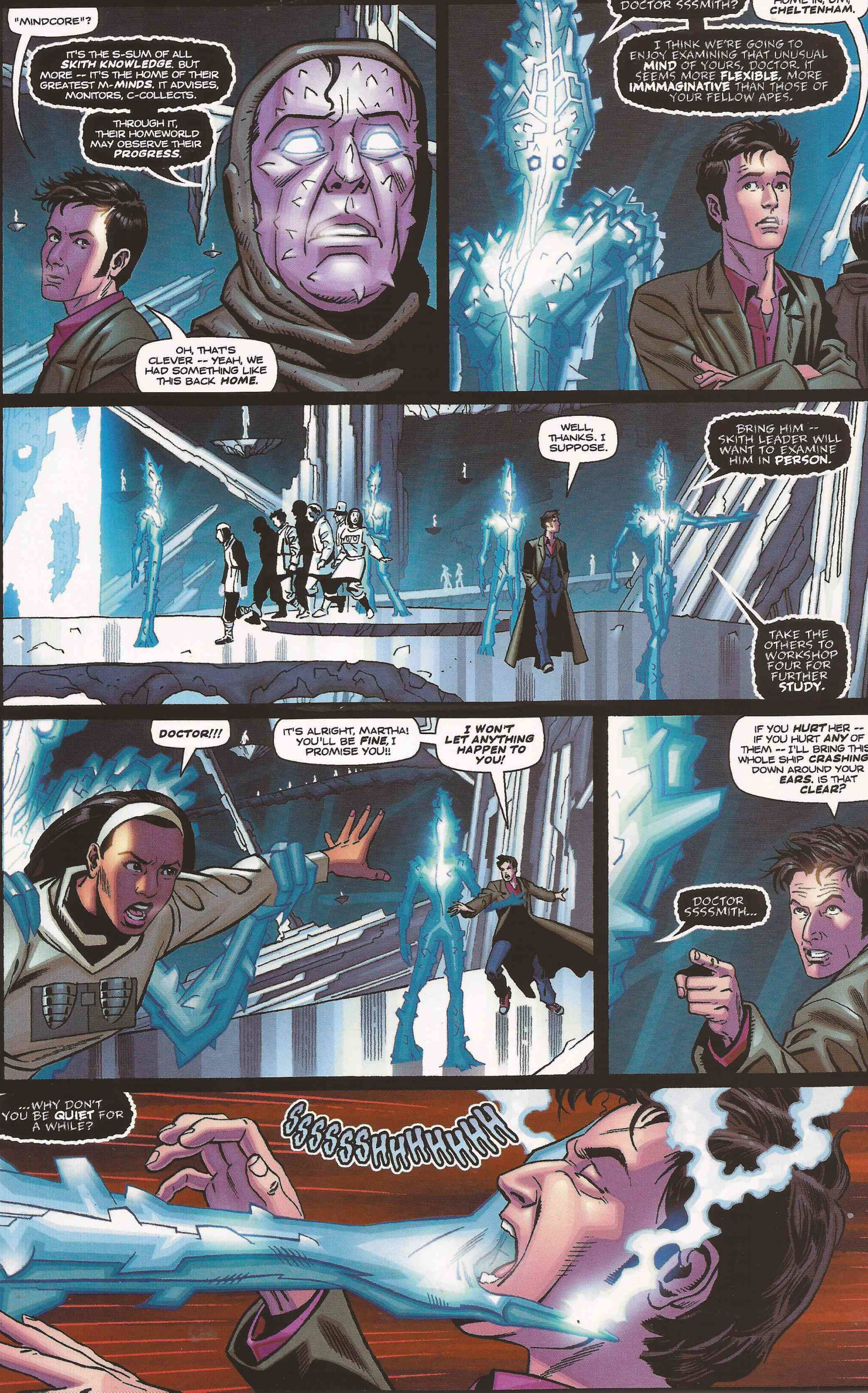


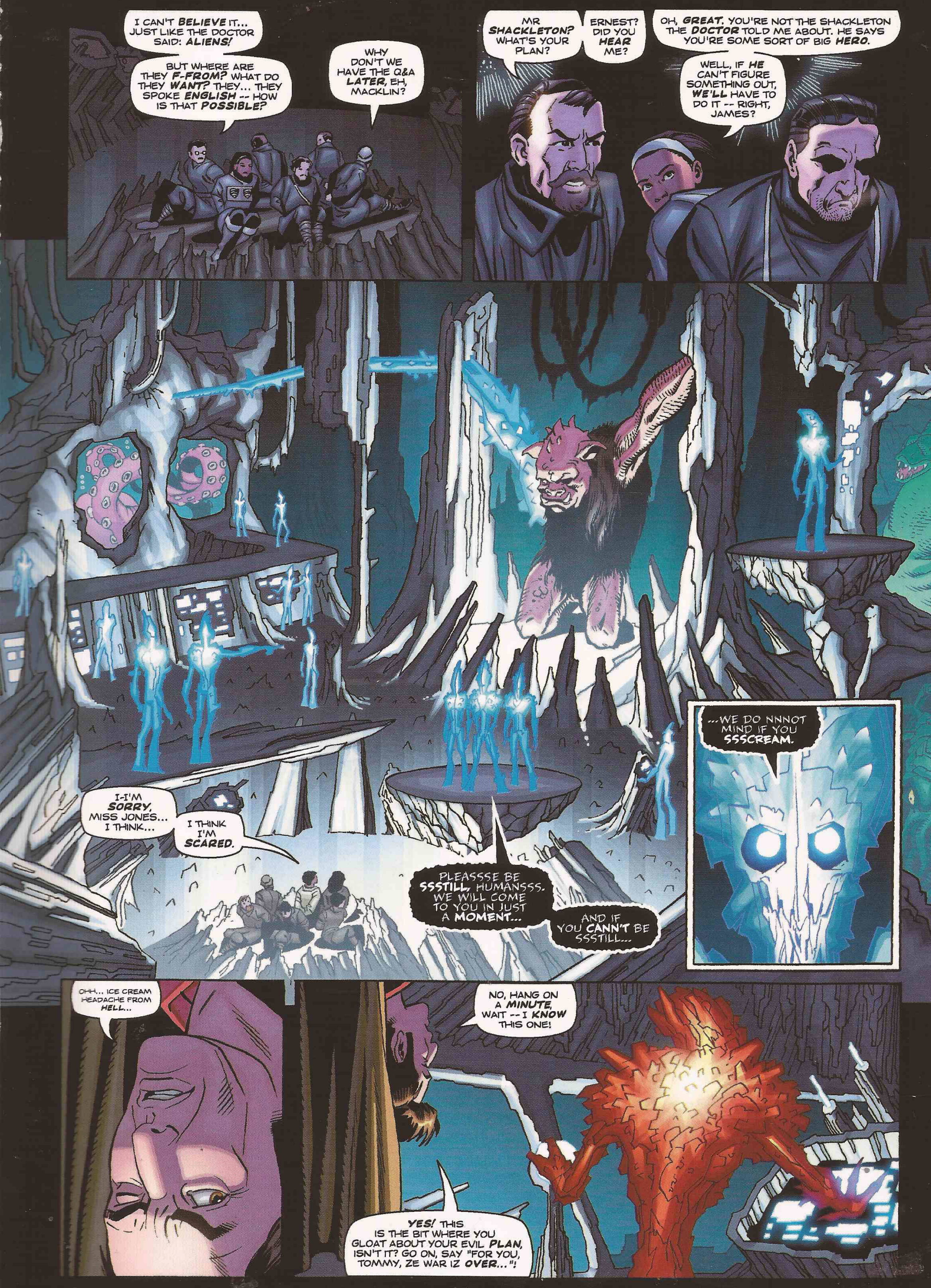
The FIRST

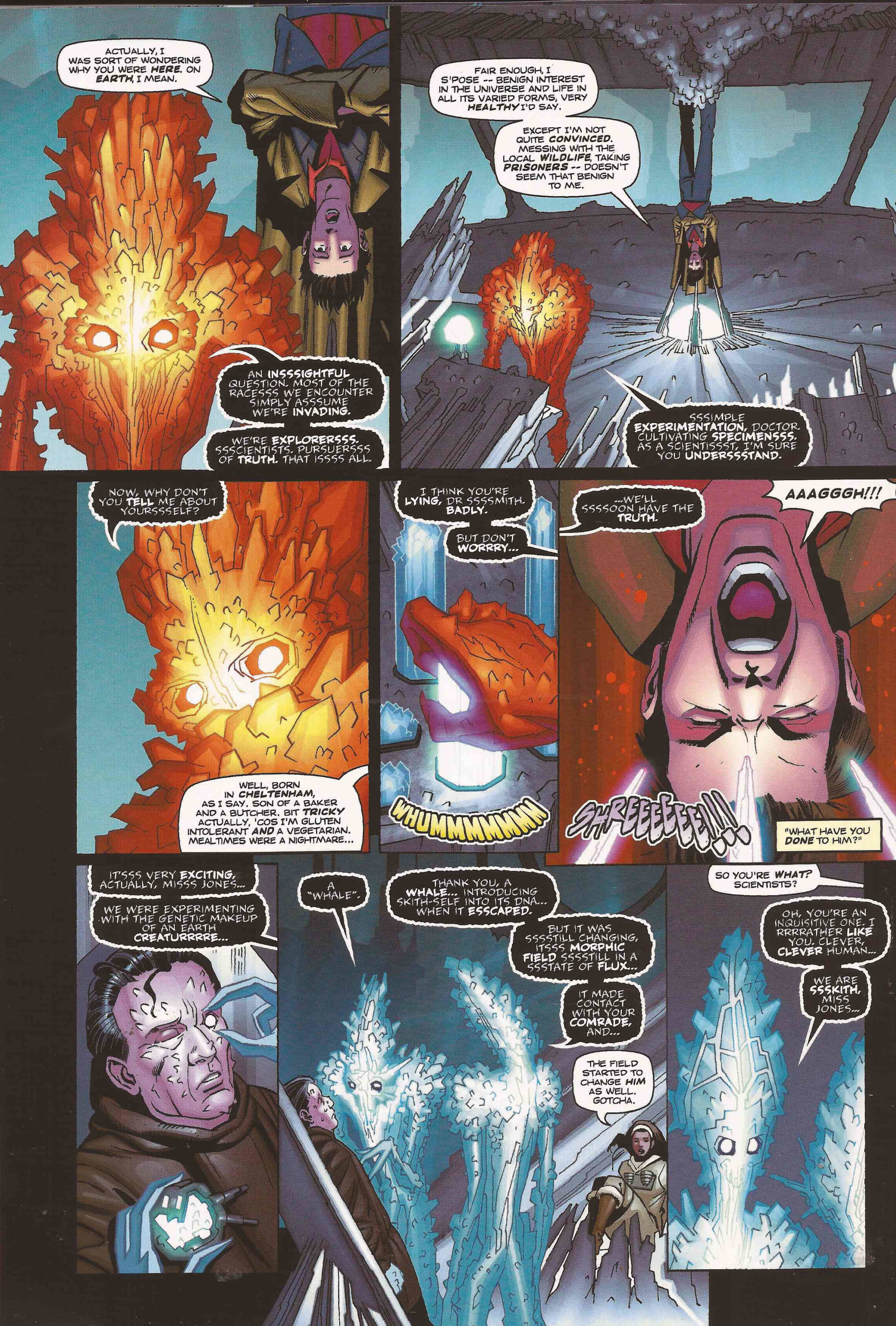
Part Three

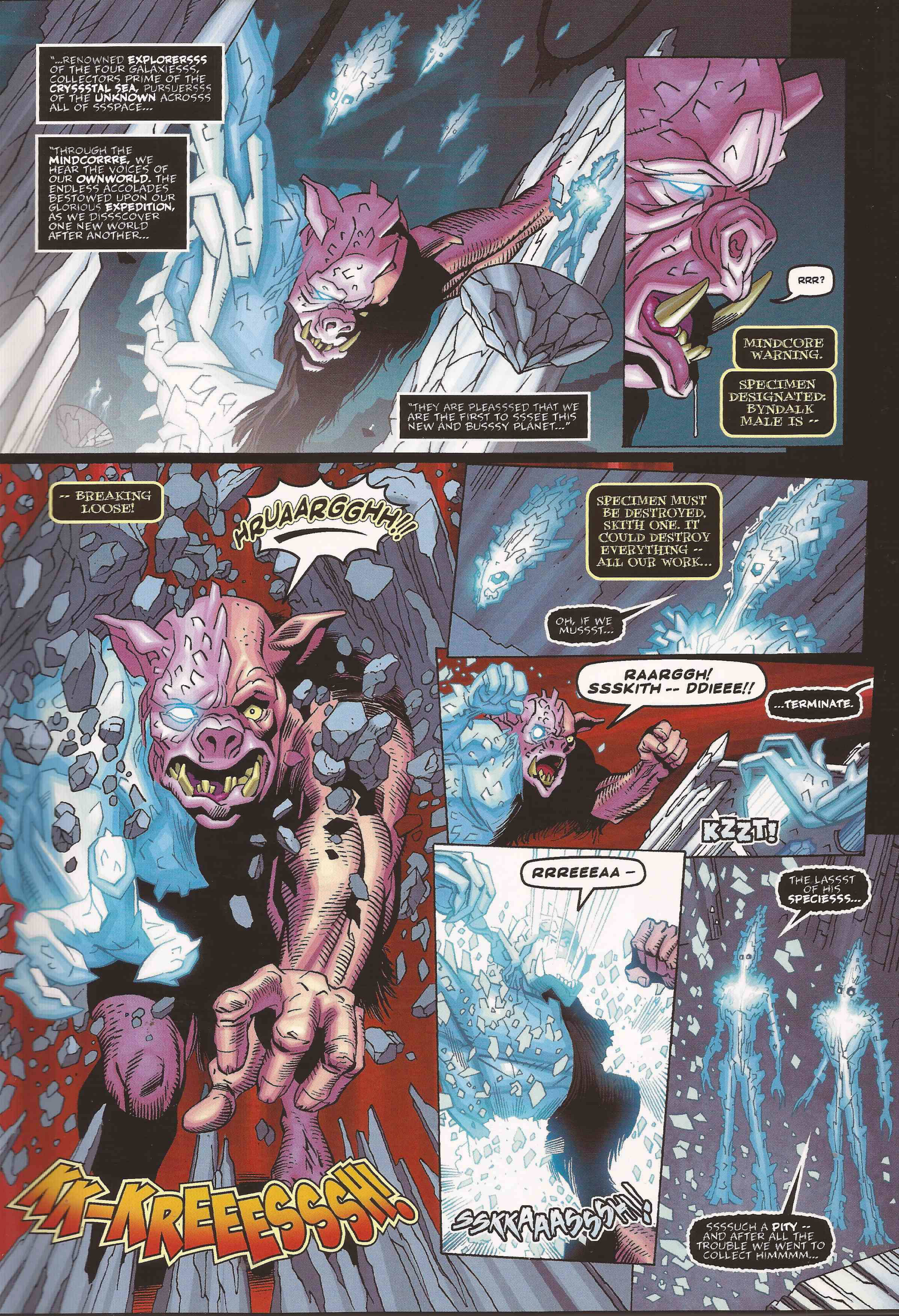
Story DANIEL McDAID Pencils MARTIN GERAGHTY Inks DAVID A. ROACH Colours JAMES OFFREDI Letters ROGER LANGRIDGE Editors HICKMAN & GRAY

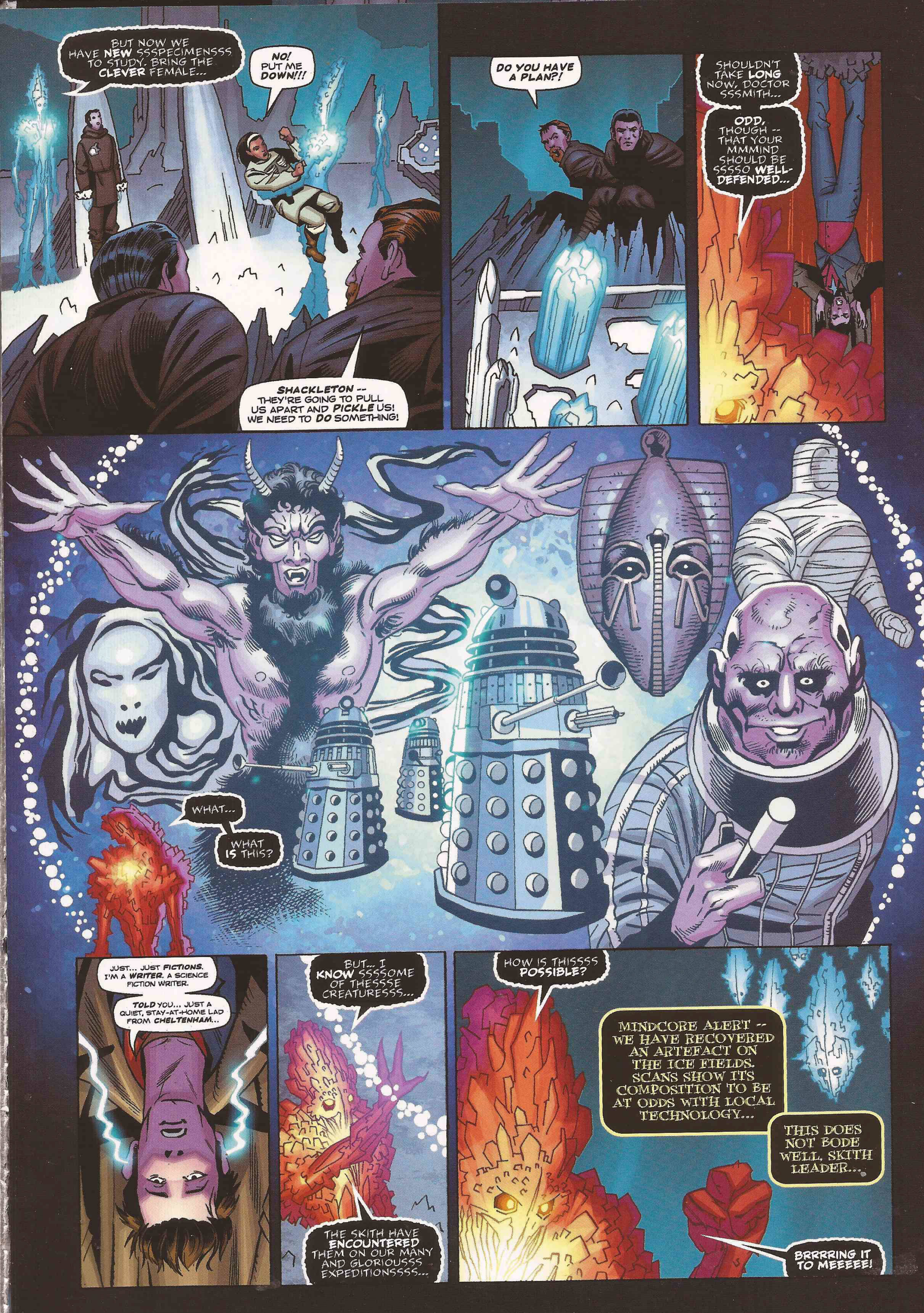
COME BELOW WITH USSS NOW...
THERE ISSS MUCH TO BE DONE...
WELCOME HUMANS, TO THE OPPRESSOR ONE...
WELCOME TO YOURRR NEW HOME.
YEAH, VERY NICE. MIGHT HAVE TO SPRUCE THE PLACE UP A BIT, THOUGH -- GET SOME NICE CURTAINS IN. AND THE CENTRAL HEATING'S DEFINITELY ON THE BLINK...
THIS IS THEIR SPACESHIP, ISN'T IT? IT ALMOST LOOKS GROWN -- LIKE CRYSTALS IN A DISH...
IS THIS WHAT DAMAGED THE AURORA?
RIFT TECHNOLOGY, MARTHA. ROUGH, DODGY OLD SCIENCE -- MADE A BIG HOLE AS THEIR SHIP CAME THROUGH.
OH, WOW... THIS IS JUST...
IT'S AMAZING...
WHAT'S THAT BIG, GLOWING THING?
WE -- THEY -- CALL IT THE MINDCORE...

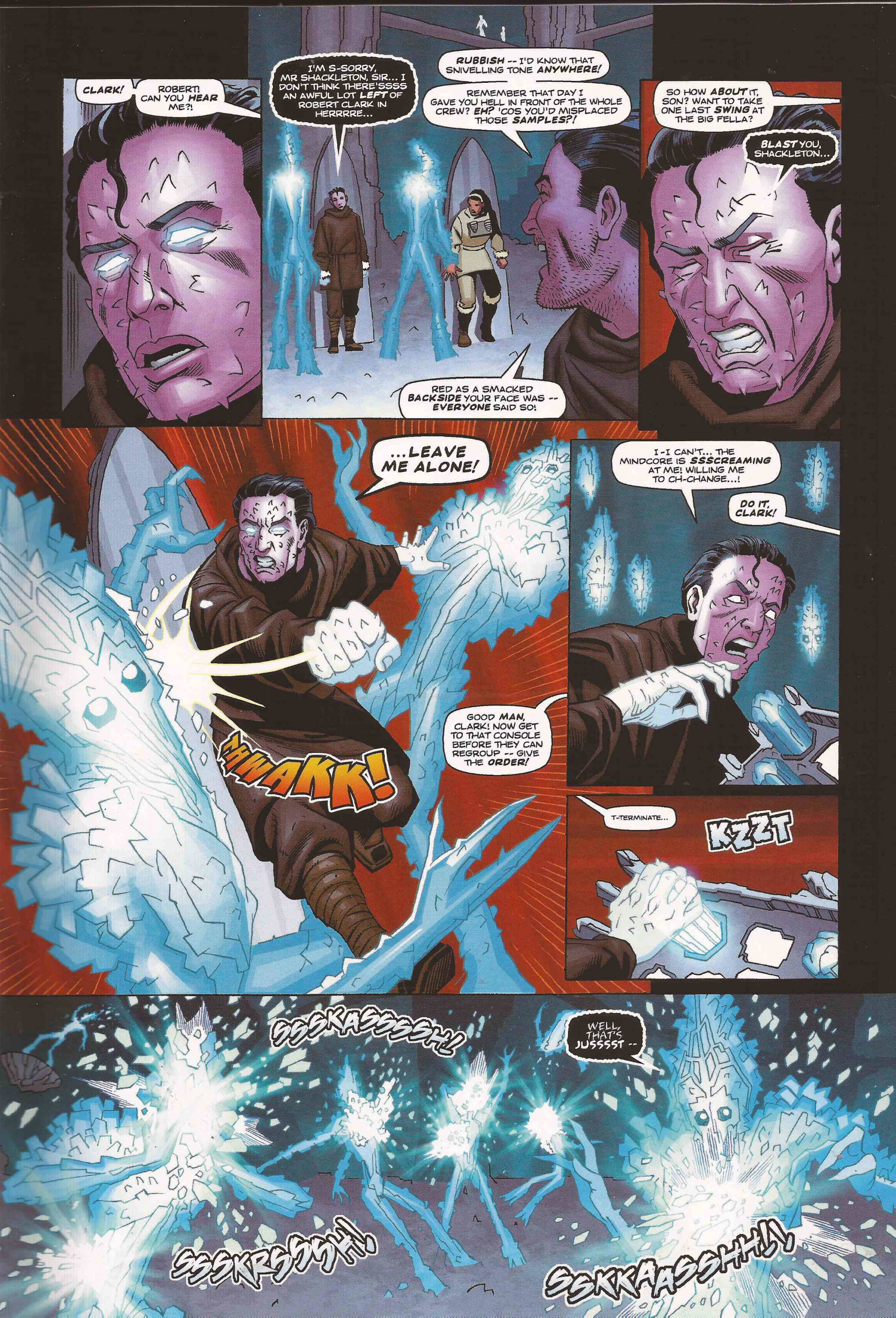

"MINDCORE"?
IT'S THE S-SUM OF ALL **SKITH KNOWLEDGE**. BUT MORE -- IT'S THE HOME OF THEIR GREATEST M-**MINDS**. IT ADVISES, MONITORS, C-COLLECTS.
THROUGH IT, THEIR HOMEWORLD MAY OBSERVE THEIR ***PROGRESS***.
OH, THAT'S CLEVER -- YEAH, WE HAD SOMETHING LIKE THIS BACK ***HOME***.
BACK **HOME**, DOCTOR SSSMITH?
ER, YEAH... BACK HOME IN, UM, ***CHELTENHAM***.
I THINK WE'RE GOING TO ENJOY EXAMINING THAT UNUSUAL **MIND** OF YOURS, DOCTOR. IT SEEMS MORE **FLEXIBLE**, MORE **IMMAGINATIVE** THAN THOSE OF YOUR FELLOW APES.
WELL, THANKS. I SUPPOSE.
BRING HIM -- SKITH LEADER WILL WANT TO EXAMINE HIM IN **PERSON**.
TAKE THE OTHERS TO WORKSHOP FOUR FOR FURTHER **STUDY**.
DOCTOR!!!
IT'S ALRIGHT, MARTHA! YOU'LL BE ***FINE***, I PROMISE YOU!!
I WON'T LET ANYTHING HAPPEN TO YOU!
IF YOU ***HURT*** HER -- IF YOU HURT ***ANY*** OF THEM -- I'LL BRING THIS WHOLE SHIP ***CRASHING*** DOWN AROUND YOUR ***EARS***. IS THAT ***CLEAR?***
DOCTOR SSSSMITH...
...WHY DON'T YOU BE **QUIET** FOR A WHILE?
SSSSSSHHHHHHHH

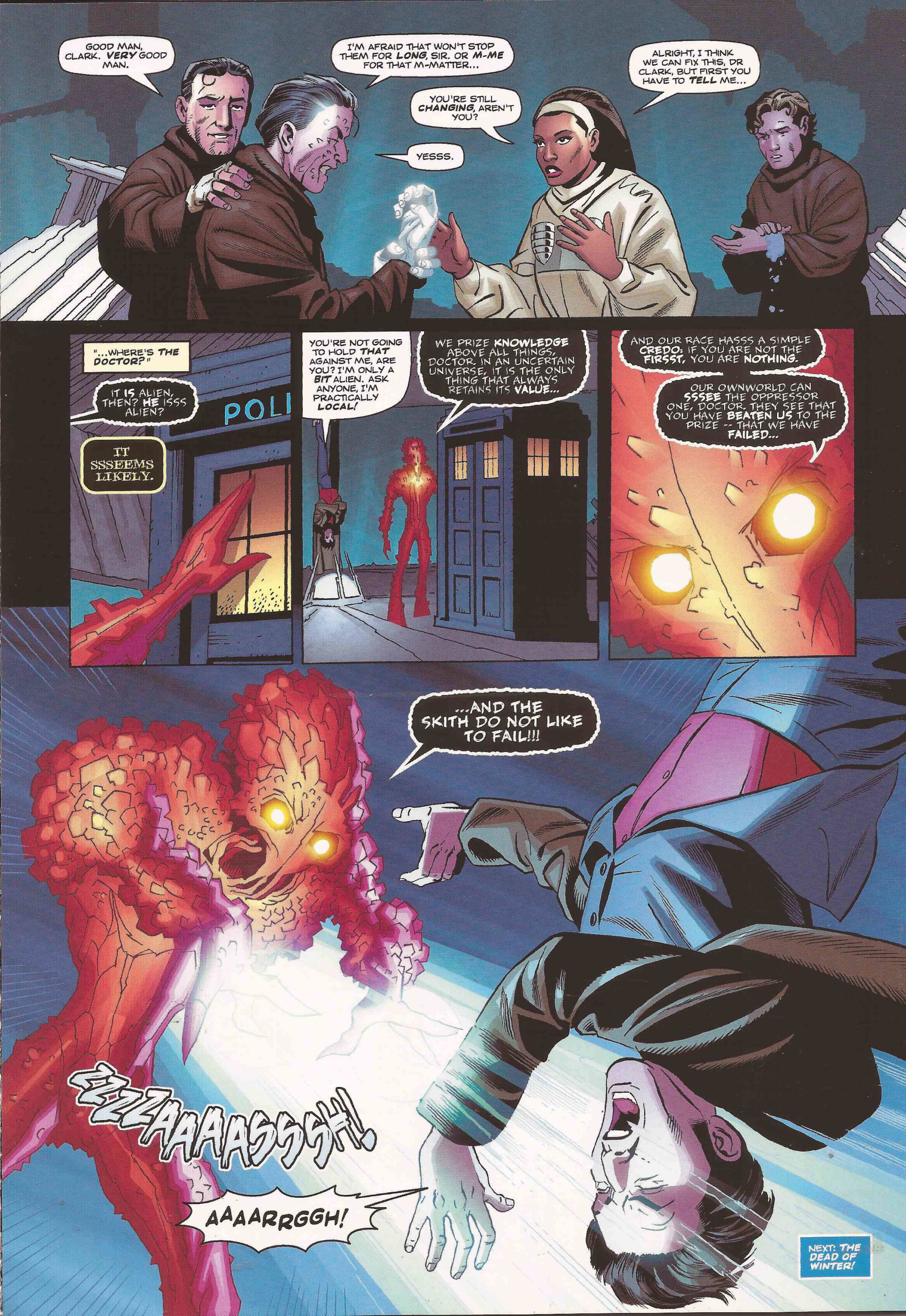

I CAN'T **BELIEVE** IT... JUST LIKE THE DOCTOR SAID: **ALIENS!**
BUT WHERE ARE THEY **F-FROM?** WHAT DO THEY **WANT?** THEY... THEY SPOKE **ENGLISH** -- HOW IS THAT **POSSIBLE?**
WHY DON'T WE HAVE THE Q&A **LATER**, EH, MACKLIN?
MR **SHACKLETON?** WHAT'S YOUR PLAN?
ERNEST? DID YOU **HEAR** ME?
OH, **GREAT.** YOU'RE NOT THE SHACKLETON THE **DOCTOR** TOLD ME ABOUT. HE SAYS YOU'RE SOME SORT OF BIG **HERO.**
WELL, IF **HE** CAN'T FIGURE SOMETHING OUT, **WE'LL** HAVE TO DO IT -- RIGHT, JAMES?
I-I'M **SORRY**, MISS JONES... I THINK...
I THINK I'M **SCARED.**
PLEASSSE BE **SSSTILL**, HUMANSSS. WE WILL COME TO YOU IN JUST A **MOMENT...**
AND IF YOU **CANN'T** BE SSSTILL...
...WE DO NNNOT MIND IF YOU **SSSCREAM.**
OHH... ICE CREAM HEADACHE FROM **HELL...**
NO, HANG ON A **MINUTE**, WAIT -- I **KNOW** THIS ONE!
YES! THIS IS THE BIT WHERE YOU GLOAT ABOUT YOUR EVIL **PLAN**, ISN'T IT? GO ON, SAY "FOR YOU, TOMMY, ZE WAR IZ **OVER...**"!


ACTUALLY, I WAS SORT OF WONDERING WHY YOU WERE HERE. ON EARTH, I MEAN.
AN INSSSIGHTFUL QUESTION. MOST OF THE RACESSS WE ENCOUNTER SIMPLY ASSSUME WE'RE INVADING.
WE'RE EXPLORERSSS. SSSCIENTISTS. PURSUERSSS OF TRUTH. THAT ISSSS ALL.
FAIR ENOUGH, I S'POSE -- BENIGN INTEREST IN THE UNIVERSE AND LIFE IN ALL ITS VARIED FORMS, VERY HEALTHY I'D SAY.
EXCEPT I'M NOT QUITE CONVINCED. MESSING WITH THE LOCAL WILDLIFE, TAKING PRISONERS -- DOESN'T SEEM THAT BENIGN TO ME.
SSSIMPLE EXPERIMENTATION, DOCTOR. CULTIVATING SPECIMENSSS. AS A SCIENTISSST, I'M SURE YOU UNDERSSSTAND.
NOW, WHY DON'T YOU TELL ME ABOUT YOURSSSELF?
WELL, BORN IN CHELTENHAM, AS I SAY. SON OF A BAKER AND A BUTCHER. BIT TRICKY ACTUALLY, 'COS I'M GLUTEN INTOLERANT AND A VEGETARIAN. MEALTIMES WERE A NIGHTMARE...
I THINK YOU'RE LYING, DR SSSSMITH. BADLY.
BUT DON'T WORRY...
WHUMMMMMMM
...WE'LL SSSSOON HAVE THE TRUTH.
AAAGGGH!!!
SHREEEEEEE!!!
"WHAT HAVE YOU DONE TO HIM?"
IT'SSS VERY EXCITING, ACTUALLY, MISSS JONES...
WE WERE EXPERIMENTING WITH THE GENETIC MAKEUP OF AN EARTH CREATURRRRE...
A "WHALE".
THANK YOU, A WHALE... INTRODUCING SKITH-SELF INTO ITS DNA... WHEN IT ESSCAPED.
BUT IT WAS SSSSTILL CHANGING, ITSSS MORPHIC FIELD SSSSTILL IN A SSSTATE OF FLUX...
IT MADE CONTACT WITH YOUR COMRADE, AND...
THE FIELD STARTED TO CHANGE HIM AS WELL. GOTCHA.
SO YOU'RE WHAT? SCIENTISTS?
OH, YOU'RE AN INQUISITIVE ONE. I RRRRATHER LIKE YOU. CLEVER, CLEVER HUMAN...
WE ARE SSSKITH, MISS JONES...


"...RENOWNED **EXPLORERSSS** OF THE FOUR GALAXIESSS, COLLECTORS PRIME OF THE **CRYSSSTAL SEA**, PURSUERSSS OF THE **UNKNOWN** ACROSSS ALL OF SSSPACE...
"THROUGH THE **MINDCORRRE**, WE HEAR THE VOICES OF OUR **OWNWORLD**. THE ENDLESS ACCOLADES BESTOWED UPON OUR GLORIOUS **EXPEDITION**, AS WE DISSSCOVER ONE NEW WORLD AFTER ANOTHER...
"THEY ARE PLEASSSED THAT WE ARE THE FIRST TO SSSEE THIS NEW AND BUSSSY PLANET..."
RRR?
MINDCORE WARNING.
SPECIMEN DESIGNATED: BYNDALK MALE IS --
-- BREAKING LOOSE!
HRUAARGGHH!!
AK-KREEEESSSSH!
SPECIMEN MUST BE DESTROYED, SKITH ONE. IT COULD DESTROY EVERYTHING -- ALL OUR WORK...
OH, IF WE MUSSST...
RAARGGH! SSSKITH -- DDIEEE!!
...TERMINATE.
KZZT!
RRREEEAA -
SSKKAAASSSH!!
THE LASSST OF HIS SPECIESSS...
SSSSUCH A **PITY** -- AND AFTER ALL THE TROUBLE WE WENT TO COLLECT HIMMMM...


BUT NOW WE HAVE NEW SSSPECIMENSSS TO STUDY. BRING THE CLEVER FEMALE...
NO! PUT ME DOWN!!!
SHACKLETON -- THEY'RE GOING TO PULL US APART AND PICKLE US! WE NEED TO DO SOMETHING!
DO YOU HAVE A PLAN?!
SHOULDN'T TAKE LONG NOW, DOCTOR SSSMITH...
ODD, THOUGH -- THAT YOUR MMMIND SHOULD BE SSSSO WELL-DEFENDED...
WHAT...
WHAT IS THIS?
JUST... JUST FICTIONS. I'M A WRITER. A SCIENCE FICTION WRITER.
TOLD YOU... JUST A QUIET, STAY-AT-HOME LAD FROM CHELTENHAM...
BUT... I KNOW SSSSOME OF THESSSE CREATURESSS...
THE SKITH HAVE ENCOUNTERED THEM ON OUR MANY AND GLORIOUSSS EXPEDITIONSSSS...
HOW IS THISSSS POSSIBLE?
MINDCORE ALERT -- WE HAVE RECOVERED AN ARTEFACT ON THE ICE FIELDS. SCANS SHOW ITS COMPOSITION TO BE AT ODDS WITH LOCAL TECHNOLOGY...
THIS DOES NOT BODE WELL, SKITH LEADER...
BRRRRING IT TO MEEEEE!


CLARK!
ROBERT! CAN YOU HEAR ME?!
I'M S-SORRY, MR SHACKLETON, SIR... I DON'T THINK THERE'SSSS AN AWFUL LOT LEFT OF ROBERT CLARK IN HERRRRE...
RUBBISH -- I'D KNOW THAT SNIVELLING TONE ANYWHERE!
REMEMBER THAT DAY I GAVE YOU HELL IN FRONT OF THE WHOLE CREW? EH? 'COS YOU'D MISPLACED THOSE SAMPLES?!
RED AS A SMACKED BACKSIDE YOUR FACE WAS -- EVERYONE SAID SO!
SO HOW ABOUT IT, SON? WANT TO TAKE ONE LAST SWING AT THE BIG FELLA?
BLAST YOU, SHACKLETON...
...LEAVE ME ALONE!
THWAKK!
GOOD MAN, CLARK! NOW GET TO THAT CONSOLE BEFORE THEY CAN REGROUP -- GIVE THE ORDER!
I-I CAN'T... THE MINDCORE IS SSSCREAMING AT ME! WILLING ME TO CH-CHANGE...!
DO IT, CLARK!
T-TERMINATE...
KZZT
SSSKASSSSSH!
WELL, THAT'S JUSSSST --
SSSKRSSSH!
SSKKAASSHH!


GOOD MAN, CLARK. **VERY** GOOD MAN.
I'M AFRAID THAT WON'T STOP THEM FOR **LONG**, SIR. OR **M-ME** FOR THAT M-MATTER...
YOU'RE STILL **CHANGING**, AREN'T YOU?
YESSS.
ALRIGHT, I THINK WE CAN FIX THIS, DR CLARK, BUT FIRST YOU HAVE TO **TELL** ME...
"...WHERE'S **THE DOCTOR?**"
IT **IS** ALIEN, THEN? **HE** ISSS ALIEN?
IT SSSEEMS LIKELY.
POLI
YOU'RE NOT GOING TO HOLD **THAT** AGAINST ME, ARE YOU? I'M ONLY A **BIT** ALIEN. ASK ANYONE, I'M PRACTICALLY **LOCAL!**
WE PRIZE **KNOWLEDGE** ABOVE ALL THINGS, DOCTOR. IN AN UNCERTAIN UNIVERSE, IT IS THE ONLY THING THAT ALWAYS RETAINS ITS **VALUE**...
AND OUR RACE HASSS A SIMPLE **CREDO**: IF YOU ARE NOT THE **FIRSST**, YOU ARE **NOTHING**.
OUR OWNWORLD CAN **SSSEE** THE OPPRESSOR ONE, DOCTOR. THEY SEE THAT YOU HAVE **BEATEN US** TO THE PRIZE -- THAT WE HAVE **FAILED**...
...AND THE SKITH DO NOT LIKE TO FAIL!!!
ZZZZAAAAASSSSH!
AAAARRGGH!
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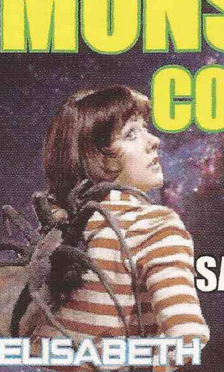
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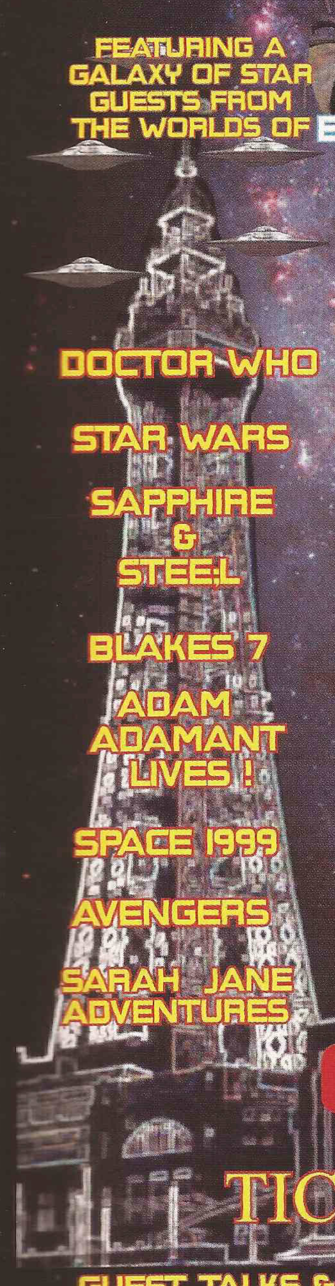
GERALD HARPER



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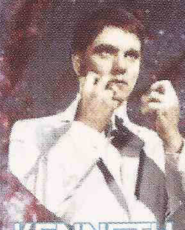
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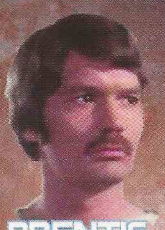
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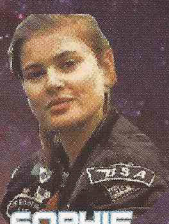
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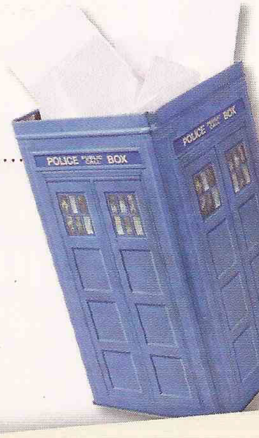


OUT OF THE TARDIS

DWM's Tardis Tin contains 50 taxing, tormenting and trivial questions. Each interviewee must answer a random selection...

Words **PETER WARE** Pictures **STUART MANNING**

Steven Moffat

Do you have any pets?
I have one pet which is a cat called Dibley, cos my wife produced *The Vicar of Dibley*. So it's named after a sitcom by a much more successful writer [Richard Curtis] at the suggestion of [*Gimme Gimme Gimme* writer] Jonathan Harvey, who, knowing that Sue was getting a cat suggested that the cat be called Dibley. So I have to tolerate being bitten by a cat whose naming was decided by two much more successful writers than me.

What was the last book you read?
It was a thriller by someone quite famous, but I can't remember...! I only ever read books on holiday now. Someone told me once that something like 80% of the books that you're ever going to read you'll have read by the time you're 25... I was an absolutely voracious reader til I was in my mid to late 20s then I just sort of stopped.

Do you like your own name?
I like my own name because there is the same number of letters in both my names. That means my name appears on television with the word 'by' above it, right in the middle, it's really neat. And it is my own name, not a pen name. Russell Davies has to stick a 'T' in the middle of his, which must be really annoying. Though I think mine is a terribly bland name. It's *so* bland it sounds made up – the kind of name I'd make up. I'm rubbish at making up names!

Would you eat human flesh if your life depended on it?
Yes! Obviously, I would expect it to be somebody who was already deceased, and relatively fresh. I wouldn't want to eat a decaying person or someone I liked.

Who was your first crush?
Blimey... [thinks] Elaine Kerr. She played Mary in the nativity play when I was Joseph. Sadly however, she cheated on me and ran off with one of the shepherds. She much preferred another boy – Ian Bruce, was it? – who was much more attractive than me. Fair point I felt, but it was my first encounter with adultery, which I didn't like at all. She'd cuckolded me twice – first she gave birth to the infant Jesus, and that was nothing to do with me, and then she was seriously into one of the shepherds! Broke my heart.

What would you like written on your gravestone?
Unoccupied!

If you had three wishes, what would they be?
An infinite series of wishes, obviously... Oh I don't know, I've got a fairly content life... [thinks] Immortality, combined with an ability to eat all I like without gaining weight!

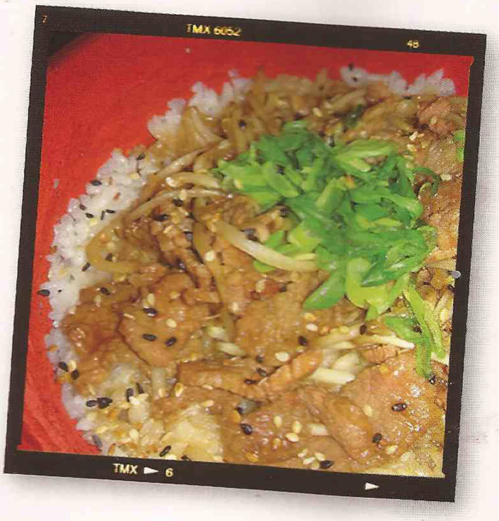
What's the strangest thing that's ever arrived in the post for you?
A Clockwork Man arrived without warning... and I've had Daleks in the post, but I suppose that's part of my job now.

Who's the cheesiest person you've ever worked with?
I'm temped to say John Barrowman in the false sense, in that he's deliberately and flamboyantly 'cheesy', but he's a tremendously nice and warm person...

Were you ever bullied at school?
I'm a *Doctor Who* fan! Relentlessly! I was bullied at school for most of it, really, and I'm living a quite successful life as an act of sustained revenge. I'm on Friends Reunited purely so I can post every award as I win it!

Which established TV show would you most like to be part of?
Only *Doctor Who*. I mean, I love other shows like *The West Wing*, and I'm enjoying *Studio 6* at the moment, but I don't especially want to write episodes, I just want to watch them. *Doctor Who* was literally the only one where I had any interest in writing for something that I didn't start and wasn't in charge of.

What's the most expensive luxury you've ever bought?
I've got a very expensive cat. I said to my wife, Sue, that she could have a cat. And she found the only cat you have to spend £500 to own! She promised me that I'd never have to empty the litter tray. But then she got pregnant, and then I had to do it because pregnant women, apparently, aren't allowed to. So I spent £500 on a luxury item for my wife and I then had to clear up its s***. Which I think has put me off the whole notion of expensive luxuries!



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What's the best party you've ever been to?
Well, I wouldn't be able to remember, would I? Hmm... there are two I really enjoyed. My own 40th, where everyone I knew was in the room – but I didn't have to get married this time. And another, which may have been the worst party in the world but I really enjoyed it. It was when I was in student television and we used to have a thing called *Daft Friday*, which was a terrible programme that we made on the last Friday before Christmas. It was possibly even worse than the other terrible programmes that we made. And we had a huge party in some scuzzy flat with moss in the sink, and we'd all sit around on rubbish furniture and coats. But I remember just immensely enjoying that party... I remember thinking I was with the cool, happening people, and it was exciting and my parents didn't know where I was... all those many wonderful things. Looking back on it, I'm sure it would just be a table full of plastic bottles and crisps in packet form... but, I just thought it was great. I loved it.

What was the last time you had a taste in your mouth that you couldn't quite place?
Japan. I really, really love Japanese food, and I really, really love Chinese food. But I've discovered that I don't like – *at all* – Japanese-Chinese food. Perversely, I had a Chinese meal in Japan and I hated it. I hated every course. It was all sort of rubbery and tasted of pants, and it was just hideous, the worst thing I've ever had. And this was in a restaurant which, I think, had won 'Restaurant of the Year' three times in Japan. So it was obviously very good food, but I kept putting these things in my mouth and thinking 'I've got no idea what this is. But I don't like it.'

Other than *Doctor Who*, what is your favourite TV show?
Definitely *The West Wing*, especially the early days. It was so funny and so clever... That was the only show where, as an adult, I'd wake up thinking 'It's on tonight!' and be so excited; and also the only show where I'd join in the theme music! I was so fond of that show.

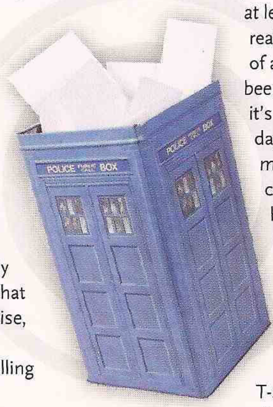
What hobbies did you have a child?
I sort of wrote and wanted to do plays, so sometimes I'd do plays with my friends which were rubbish... Obviously, I was a faintly obsessed *Doctor Who* fan, so thank God I've grown out of that... I tried to get into stamp collecting and, not unreasonably, thought this is the most boring thing I've ever done in my life. I remember putting these stamps into pages and thinking 'when does the fun hit?'

How clean are your hands?
[Takes a good look] I would say *very* clean! I have young children, so I'm constantly getting covered in crap... Given where my hands have been, they're quite *scrupulously* clean!

Have you ever seen a ghost?
No, because they don't exist, they're made up. Though ▶

> **"I tried to get into stamp collecting. I put the stamps into the pages and thought, 'when does the fun hit?'"**

I'd like to see a ghost... if I did, I'd be incredibly pleased. I mean, it might be momentarily unnerving; but how unnerving can a moment be that would reveal the fact that you're never going to die? That's not that unnerving. If people turn into ghosts when they die – result! I'd be thinking, 'Excellent! I'm not going to die!' Everything else I'm frightened of is really connected to the fact that I'm going to die. So ghosts are an incarnate, an ectoplasic denial of my mortality, and I'd hug them, I would hug ghosts.



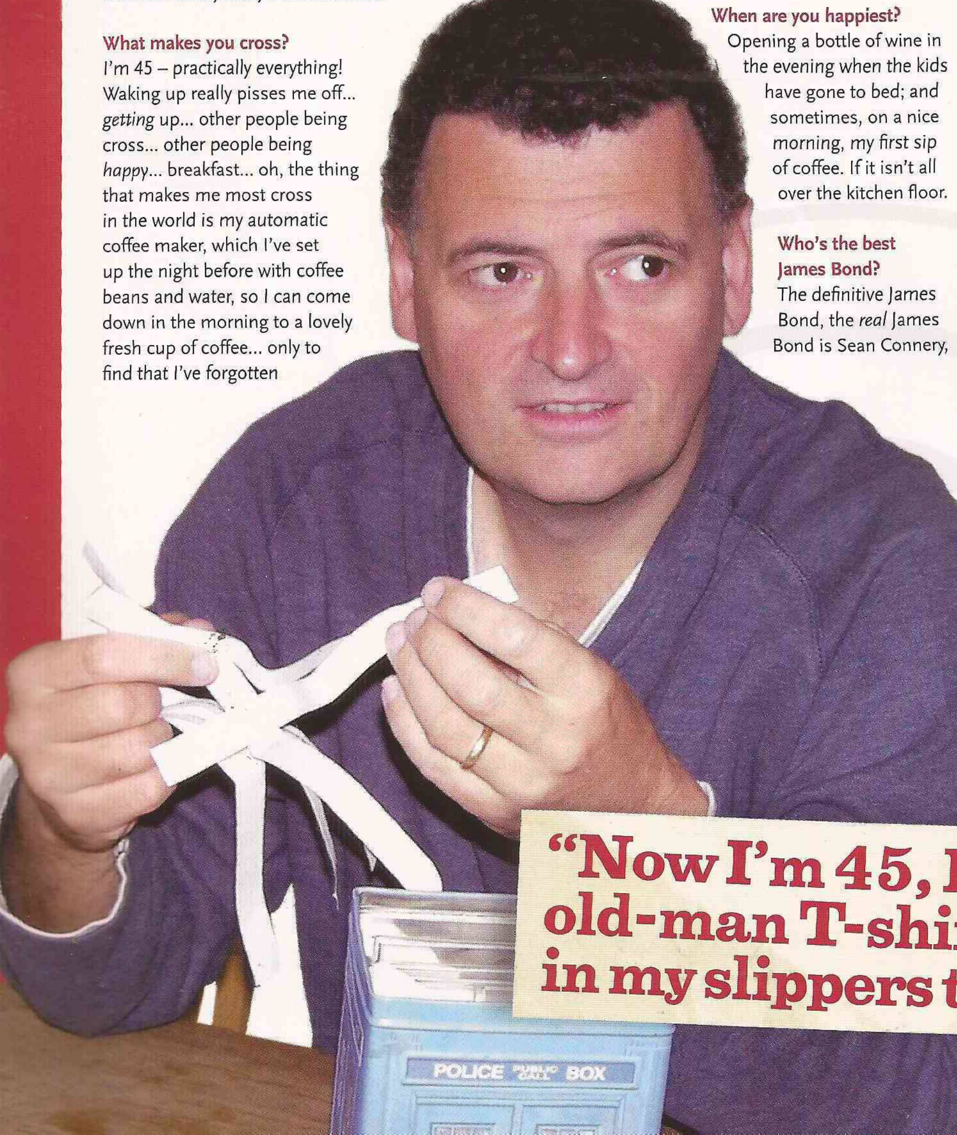
Would you drop everything to travel through time with a complete stranger?
Well, yes, everybody would! If someone said 'I've got a time machine,' even though they were a complete stranger, how could you ever possibly not? If it actually worked, and they demonstrated that it did, *everyone* would go. Otherwise, you'd spend the rest of your life thinking, 'I could have been travelling through time!'

Who's the nicest person you've ever worked with?
I don't have that much contact with him on *Doctor Who*, but David Tennant is an insanely nice man, incredibly courteous and well brought up. So he must be one of the nicest people I've ever worked with. But I have to say, I worked with a lot of very, very nice people. Television is full of people who feel faintly lucky. And actresses.

What makes you cross?
I'm 45 – practically everything! Waking up really pisses me off... *getting* up... other people being cross... other people being *happy*... breakfast... oh, the thing that makes me most cross in the world is my automatic coffee maker, which I've set up the night before with coffee beans and water, so I can come down in the morning to a lovely fresh cup of coffee... only to find that I've forgotten to put the jug under the spout, and coming down instead to lovely coffee all over the kitchen. That makes me *really* cross!

Who sent you your first Valentine's Card?
Well, I wouldn't know would I? I suspect it must have been arranged at least by my mother, cos really, to this day, I can't think of anyone who would have been my secret admirer... and it's not as if back in those days, a secret admirer of mine would have felt intimidated to communicate their interest! They would have been the recipient of deep and frankly unpleasant gratitude!

What's the single most embarrassing item in your wardrobe?
I have got several embarrassing items in my wardrobe, all of which are ancient T-shirts that I like to wear cos they're really comfortable and soft; but they're really disgusting. A few years ago, even if I was just going to Starbucks or something, I'd make sure I was wearing a proper T-shirt, so I wouldn't look so crappy in the street... but now I'm 45, I just put on my old man T-shirt and shamble out in my slippers to Starbucks and look like someone on rehab. And I don't mind anymore.



When are you happiest?
Opening a bottle of wine in the evening when the kids have gone to bed; and sometimes, on a nice morning, my first sip of coffee. If it isn't all over the kitchen floor.

Who's the best James Bond?
The definitive James Bond, the *real* James Bond is Sean Connery, cos he looks like Bond and he's Bond in the right era. But having said that, they're all good. Except George Lazenby.

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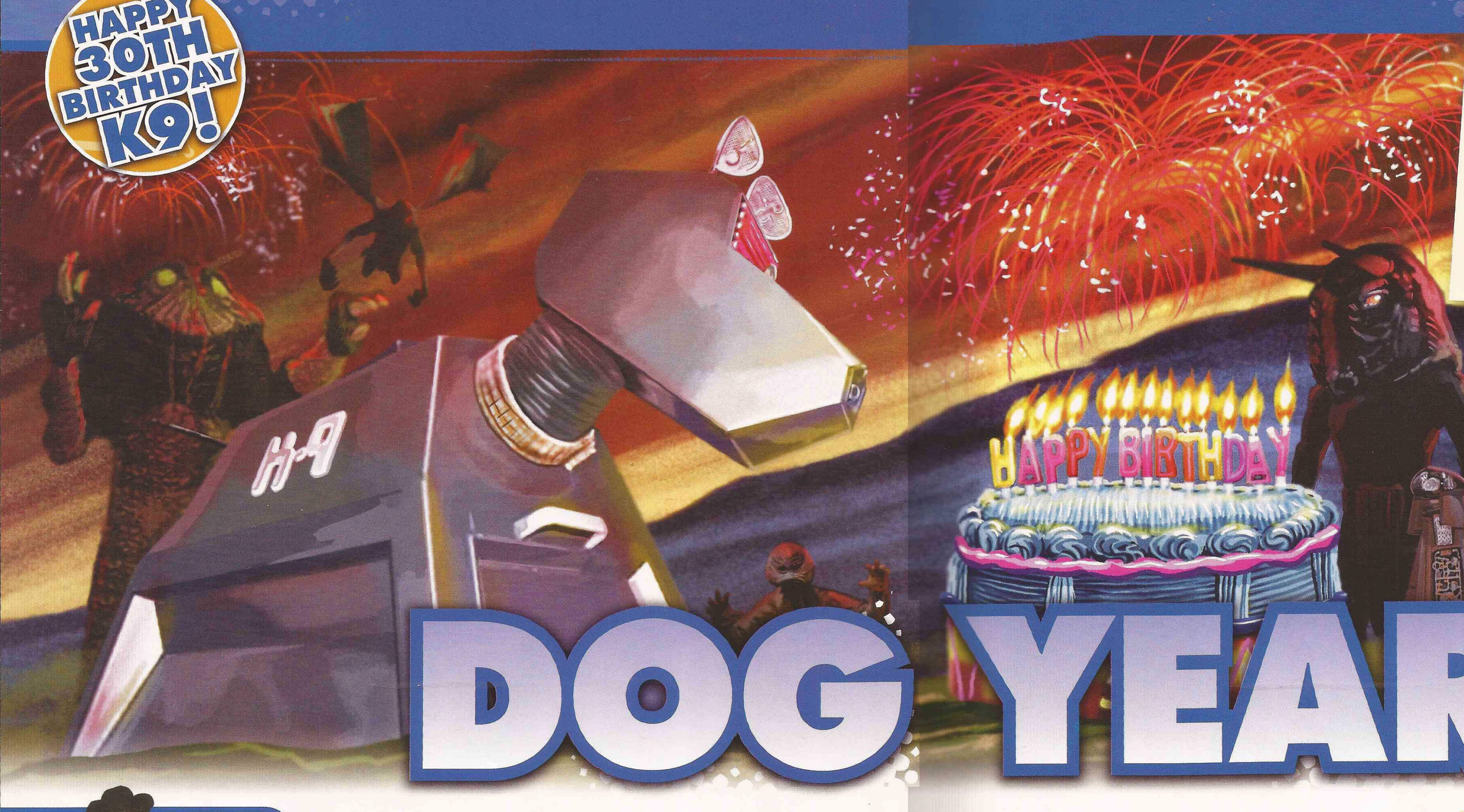
When have you been most scared?
During the Weeping Angels attack in *Blink*! I was absolutely terrified by *The Tomb of the Cybermen* and I was absolutely terrified by the Autons... I think they were the two scariest things I ever saw on television as a child. As an adult, there's a sequence in the film *The Ring* towards the end which is the most frightening thing I've ever seen.

Do you follow *Big Brother*?
I was absolutely devoted to it in its first year, I thought it was amazing. All these polite people who made tea and got into a tremendous tizzy about someone trying to cheat on a TV game show. It was riveting. I've found it pretty much unbearable ever since. The interesting thing about the first series is that these people didn't even *know* that they were famous. Ever since then you've just got freaks who are trying to present gameshows on television!

Who is the most fanciable person you've ever worked with?
I dare not say... I spent four years of my life on *Coupling*, so it's a hotly contested role... [*Your producer on that series, maybe?*] Oh, that's a good answer! My wife, Sue, of course!

> **"Now I'm 45, I just put on my old-man T-shirt and shamble out in my slippers to Starbucks..."**



HAPPY 30TH BIRTHDAY K9!

DOG YEARS

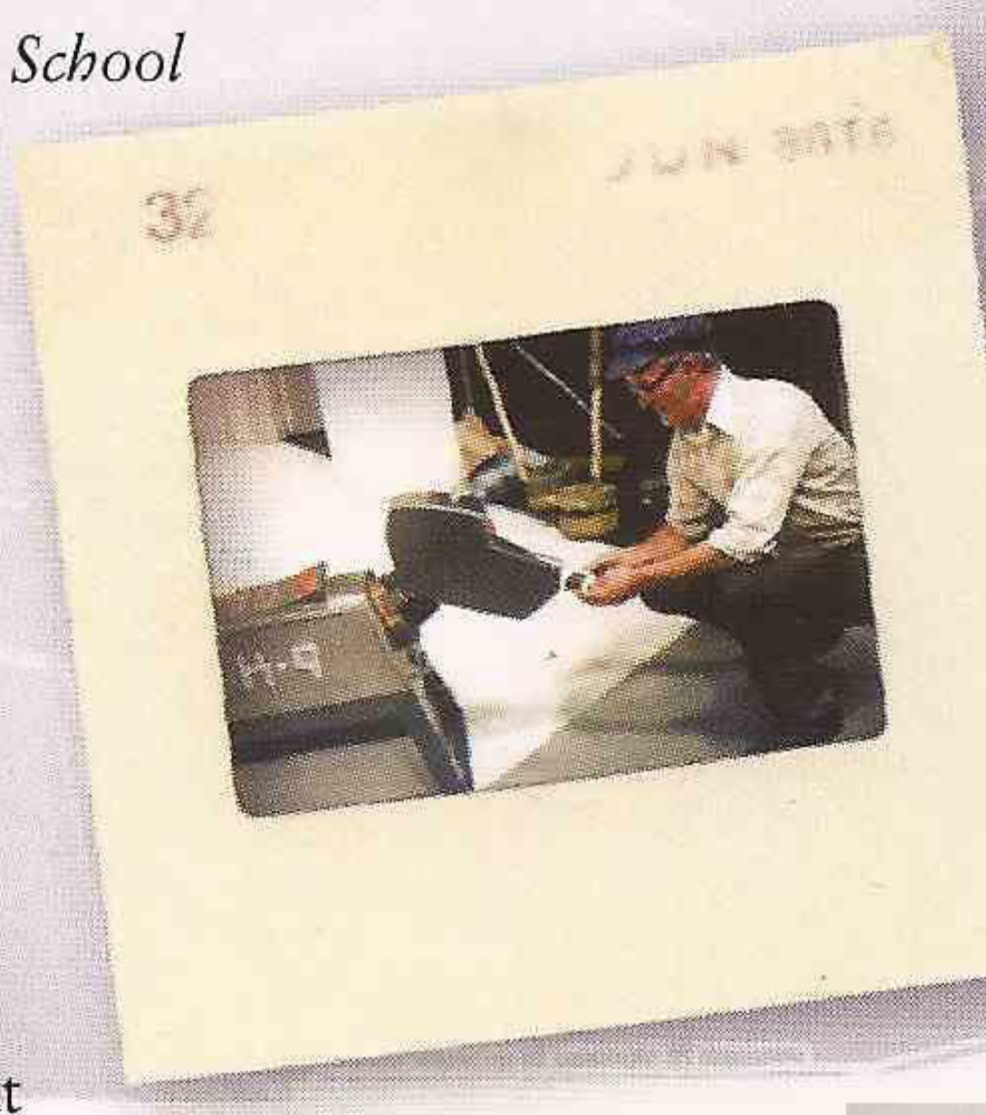
Every dog has his day, but 30 years since his first appearance in Part Two of *The Invisible Enemy* (broadcast 8 October 1977, fact fans!) K9 is still going strong. **Jason Arnopp** looks into the metal pooch's enduring appeal... Illustration **Brian Williamson**

"I love K9 because he's a robot dog, has cool gadgets and is in *Doctor Who*, which I also love! My favourite moment was when he fought the Krillitanes in *School Reunion*. He's in the stories from the 70s and 80s, too. If I had my own K9, I'd make him my invincible defender against all monsters. And he'd make all my money for me, so I didn't have to get a job!"

Alf B Hay, the speaker here, is nine years old and from Bournemouth. He numbers among a new generation who've fallen in love with a chunky, electronic sci-fi hound. A squeaky-voiced metal mutt designed three decades ago, when Alf was minus 21 years old and male sideburns were compulsory.

K9 embedded himself into the nation's consciousness, surviving the 25-year gap between his initial run of *Doctor Who* appearances and his return in 2006's *School Reunion*. He remained tethered to the fringes of pop culture courtesy of children's education show *Search Out Science*, the computer game *Fallout 2*, an episode of *South Park*, BBV audio plays, children's books, having a NASA research dog named after him and Alan Partridge allegedly buying the rights to him, while driving to Dundee in his bare feet and shoving Toblerone down his neck. He was also given to loveable *Who* geek Vince as a birthday present in Russell T Davies' seminal Channel 4 series *Queer as Folk*.

"I loved K9," says Russell. "Always. I never had any of those fan-guilt problems about enjoying something that's fun. He was funny, and clever, and managed to sidestep that age-old problem of the Doctor being weaponless by giving him a great big laser beam at his command! But disguised as a dog! A cute dog! Very clever. It was the right idea at the right time – you can't imagine any of the previous Doctors putting up with him, but the sheer eccentricity of the idea just went perfectly with Tom Baker. Though I suspect *everything* goes perfectly with Tom Baker..."



◄ *K9 Mark I with his new Master and Mistress in 1977....*

▲ *Feeding time for K9.*

Yes, K9 is the dog who won't roll over and die. Admittedly, perhaps, because he can't actually roll over. But to what can we attribute his zeitgeist-cheating immortality? "Was that really 30 years ago?" marvels Bob Baker. "Seems like last week."

The world's greatest robotic animal started life as a minor detail. *Doctor Who* writers Bob and Dave Martin were working on 1977's *The Invisible Enemy*.

"I remember Dave saying, 'Why don't we give Professor Marius a dog?'," says Bob. "Now, Dave didn't like to talk about it, but I'm quite happy to: he had two pedigree Springers, but they both got either lost or run over. So I suppose that, at the back of Dave's mind was this idea of an indestructible dog! We eventually struck on the idea of Marius having a dog on Earth, which he couldn't bring into space. So a robot dog could live in that environment, play chess with Marius and help him with his operations, or whatever he did at the Bi-Al Foundation! So we put K9 in and gave him a few snappy lines."

Lines which would be delivered by John Leeson, a classically-trained actor who counted Anthony Hopkins among his contemporaries and had provided the voice of *Rainbow*'s original Bungle Bear, no less.

"When we met John," laughs Bob, "he said, 'Ahh! My mummy and daddy!' He's a really lovely guy. We were very pleased with the way he voiced K9 – which was good, because we had no say in who took the role!"

▲ *Top: Playing chess in **Androids of Tara**.*

▲ *Above right: Voice artist John Leeson with his metal chum.*

▲ *Above: With Romana in Brighton.*

"The producer Graham Williams showed me the blueprints for the dog," says John, "which hadn't yet been built. I noticed that the dog had a Scottie collar on, so asked Graham if he wanted the dog to have a Scottish accent. He didn't. So I pitched my voice right up and made it a little clipped. K9 was a bit of a know-it-all as well, full of his own self-importance. A bit like me. But I'm a rather better shape... or so my wife tells me."

"Tony Harding designed K9," says Bob, "and did a really good job. It wasn't too brutal and not too soft. He didn't look like Bambi! So we were quite happy with it. And even happier when K9 was made a regular companion."

"Suddenly," recalls John, "I was presented with... well, this was the BBC, so I wouldn't say a *golden* handshake. But certainly a metal one, if you follow me! Actually, part of wanting to keep K9 on board might have been down to the fact they'd spent the cost of building a Ford Granada on him. The BBC's housekeeping wasn't quite as it is today."

Rehearsals famously saw John Leeson on all fours, in a helpful attempt to emulate K9 for his fellow actors. Have his knees suffered, long-term?

"No, I still have good knees," he reports. "Several good knees! Shame the BBC didn't give me a trouser allowance, though."

K9 was an instant hit with viewers – partly, perhaps, because of dogs' nationwide popularity. The Pet Food Manufacturers' Association reported around 5.7 million domestic bone-chasers in 1975, while 1978 saw the Dogs Trust charity birthing the much-remembered 'A dog is for life, not just for Christmas' ad slogan.

The canine computer also brought lighter shades to a programme which had gained much criticism for bringing murder and morbidity to Saturday teatimes.

"We always liked the idea that K9 had a sense of humour," says Bob. "He was very flat, dry and laconic. I really ►

> "WE ALWAYS LIKED THE IDEA THAT K9 WAS VERY FLAT, DRY AND LACONIC..."

enjoyed it when K9 spoilt the Doctor's flights of fancy. Tom Baker would make some big speech about how the universe is constructed and say, 'That's right, isn't it, K9?' And K9 would say, 'Negative!' It wasn't such a good story on the whole, but I did like K9 in *Underworld*. He did this whole flanking movement strategy. He also came out well in *The Armageddon Factor*, because he was used for a specific purpose, helping the Doctor find the final solution to bring the Key and princess back again."

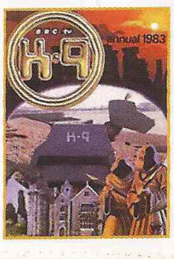
Russell agrees that K9 was no mere exposition device. "He's more valid that that – he had a proper role as a companion. I love the fact that they just ignored the emotionless-robot line, and immediately made him petulant and pedantic and loyal, and even brave. I just loved that bit in *The Armageddon Factor* when he's heading for the furnace. Bravery in motion! I don't think he's really used for exposition that often – just handy facts that back up the plot. He's rarely explaining the plot itself, is he? But I used to get annoyed when he was stuck in the TARDIS – I considered him to be a proper companion, not a computer."

Interestingly, John takes the opposite view here: "It would bother me when writers made K9 too much of a dog. He's a computer! Some of the lines I was given weren't very 'K9' words. His vocabulary was somewhat limited, but some writers put emotional things in, which wouldn't have happened. How often does your PC feel emotional? It's best to keep that kind of thing on a low gas. I prefer to remember the best scenes, with he and Doctor playing chess."

▲ *Top left: K9 contracts laryngitis in* ***Destiny of the Daleks****.*

▲ *Above: K9 enjoys the sea air – just don't go near the sea!*

▼ *K9 becomes the star of his own Annual, after his short-lived TV spin-off* ***K9 & Company*** *at Christmas 1981.*



"For me," says Bob, "the worst thing was when writers used him to shoot the Doctor out of situations. He was never intended to be a gun. If anything, he was useful as someone else to cut to, just as the female companion was, to help the stories along. We did give him a laser thing that could cut through metal, but didn't think we'd really given him a gun. Okay, so there are laser battles in *The Invisible Enemy*, but it's not like he's laying everybody out flat! There was some restraint."

After nine stories as K9 – including most of the 'Key To Time' season – John unleashed himself. "I realised that my face wasn't getting about any more," he explains. "People were just hearing my voice, obviously. It was fun, but it wasn't advancing my career. So I made the decision to leave, even though I had no idea where I was going!"

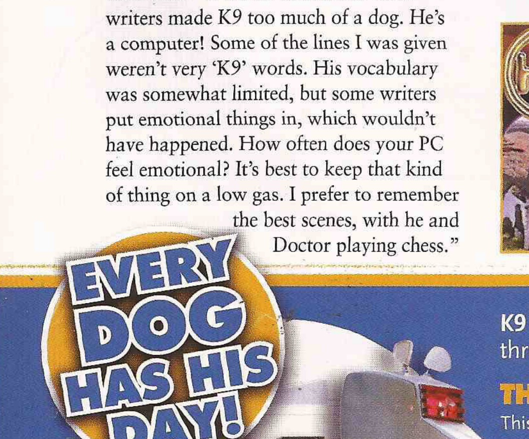
David Brierley took over the role for Season 17, only for new producer John Nathan-Turner to lure John back for a final run of five tales, climaxing with K9 being left in E-Space at the end of 1981's *Warriors' Gate*. "I agreed to return for those stories," remembers John, "in order to finish what I'd started, you might say."

Bob refers to those last stories as "the dreadful days. K9 started being carried around! That was awful. Your suspension of disbelief just went out the window because you could tell there was no weight to him at all. K9 was always in dock somewhere, or taken to pieces, or just had a slim presence! I suspected JNT just didn't like the character much, although that was his prerogative as producer."

Neither does Bob mince his words about 1981's intended spin-off *K9 & Company*, branding it "absolute rubbish. John naturally asked us about that Special, but didn't approach us to write it, which I thought was quite naughty. He gave it to his mate Terence Dudley instead. I remember thinking that was the best way to bury K9, then stamp on the soil! We were worried that this was the end of the character. And it was, for a while."

Yet K9 endured, not least of all in Russell's mind. The cyber-pooch popped

EVERY DOG HAS HIS DAY!



K9 himself talks **Jonathan Morris** through his greatest adventures...

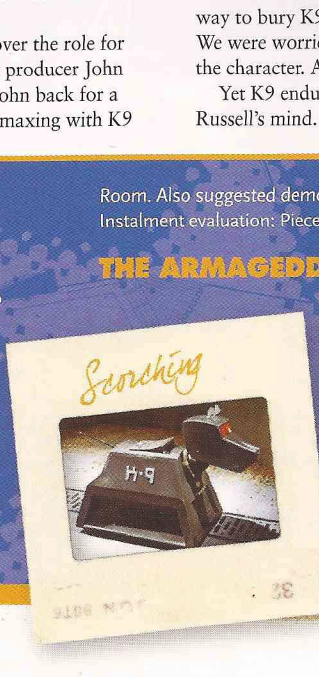
THE INVASION OF TIME

This unit activated modulation rejection pattern to eliminate Vardan threat. Also supervised construction of Demat Gun used to eliminate Sontaran threat. This unit therefore directly responsible for protection of planet 'Gallifrey'.

THE PIRATE PLANET

Neutralised hostile unit 'Polyphase Avatron' and created counter-interference on psychic plane permitting Mentiad access to Engine Room. Also suggested demolition of Time Dams. Instalment evaluation: Piece of cake.

THE ARMAGEDDON FACTOR



Transported miniaturised Doctor-master and silly Gallifreyan 'Drax' into Shadow's lair and impersonated K9 unit under control of Shadow. This unit therefore directly responsible for restoration of balance of good and evil in universe.

up in his series pitch document for *Doctor Who*'s proposed resurrection. 'The Doctor *might* have a robot dog', he wrote. 'Why? Because it's a robot dog. I'd have one! But let's see how the scripts work – he can stay in his kennel for now.'

"I didn't really think about it for long," admits Russell today. "I soon found the Doctor and Rose far more interesting. You can't imagine K9 fitting into that very first episode, can you? But right from the start, I wanted at least an appearance."

A year later, *School Reunion* fulfilled that aim. Even if writer Toby Whithouse initially resisted K9's inclusion.

"The 'regeneration' of the show had been so successful and the new format was so consistent I really couldn't see how K9 would fit," he confesses. "I think for the first draft I even tried to leave him out, perhaps in the hope that no one would notice. But of course they did and leaned on me to put him in!"

"Toby just handled that brilliantly," says Russell,” by bringing Mickey into the equation, so we had two tin dogs. That's when bringing something back from the past *really* works, and Toby was just inspired with that stuff."

"I knew ultimately K9's role in the show would have to be very different this time," says Toby. "There were lots of elements from 'old' *Who* that just wouldn't work in this new show. In the end, I decided the best way to tackle K9's slightly anachronistic nature was head on. When Rose and Mickey first meet him, they laugh about his retro 'disco' appearance."

"I loved that line," chuckles Bob. "I've certainly made the odd joke about him being retro!"

"Yes, he is a bit," agrees John. "Would have looked quite good in the 1930s, I dare say, or as an exhibit in the Tate Gallery!"

"Russell and Julie Gardner liked the idea that he has become even more irritable and grouchy over the years," says Toby. "There was a moment in the final sequence, which was cut due to time constraints, when Rose said something slightly rude about him and so he rolled over her foot!"

For Bob Baker and Dave Martin, who had spent the best part of a decade attempting to launch their own K9 series, their creation's return to mainstream territory was a godsend.

"*School Reunion* definitely helped everything along, from our point of view," says Bob. "It puts K9 in people's minds again. I'm hoping that people will have seen the old K9, then see our new one and go, 'Ooh!'"

Although Dave passed away in March this year, Bob continues working with Paul Tamms and Park Entertainment, hoping to launch a 26-episode K9 series in 2008.

"I've seen their new K9," says Elisabeth Sladen, *aka* Sarah Jane Smith. "It's a more rounded, Pluto-like creation than our K9. They've changed the ears, it's floppier, with less corners. Much more... feng shui!"

"He'll be able to change shape and colour," adds Bob. "He has different modes, like Search and Rescue, based around different collars on his neck. We took a lifesize prototype model of K9 to a conference in Blackpool last year, and ▶

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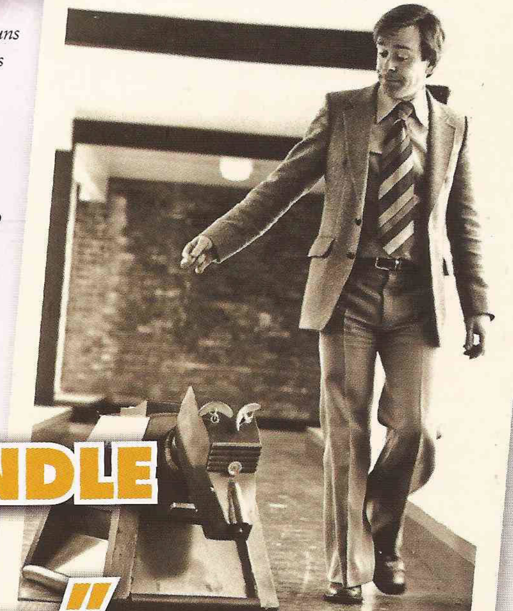


▲ *Top: K9 runs into problems in E-Space in 1981's* ***Warriors' Gate.***

▲ *Above: K9 undergoes repairs!*

▶ *John Leeson and K9 go for walkies!*

"THE BEST WAY TO HANDLE K9'S ANACHRONISTIC NATURE WAS HEAD ON..."

NIGHTMARE OF EDEN

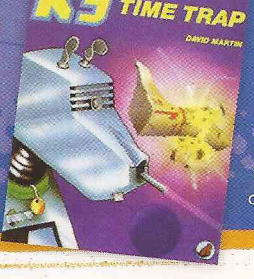
Located spacecraft 'Hecate' and assisted Doctor-master in transmutation of spacecraft into CET machine. Note: Doctor-master comments regarding relocation of this unit to 'electric zoo' suggest inaccurate attribution of gratitude.

THE HORNS OF NIMON

Computed exit route through Nimon power complex, preventing termination of human female 'Janet Ellis'. Historical analysis indicates 'Janet Ellis' highly significant in sexual development of teenage males in late twentieth-century.

K9'S FINEST HOUR

Teleported to planet 'Yamado', this unit neutralised attempt to suffocate Doctor-master. Note: adventure descriptor incorrect – duration not sixty minutes. Suggestion: new adventure descriptor – *K9's Finest Twenty-Eight Minutes.*



K9 AND THE TIME TRAP

Prevented renegade Time Lord 'Omegon' from causing destruction of planet 'Gallifrey'. Etymological analysis of designation 'Omegon' suggests typographical error or attempt to circumvent copyright restriction.

K9 & COMPANY

Decommissioned primitive human-sacrifice ritual group. Group leader displayed resemblance to 'Grugger' who assaulted this unit on planet 'Tigella'. Coincidence unlikely. Note to mistress: Please do not leave this unit on dry-stone wall again.

SCHOOL REUNION

Blasted seal on oil vat causing elimination of Krillitane threat and Deffry Vale school canteen. Also resulted in destruction of this unit. However: due to increase in popularity, replacement K9 units now available, £29.99 from 'Argos'.

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kids seemed to like him very much. We still want to get his head moving in a more dog-like fashion. He needs to be as expressive as possible."

Here's a question for Russell: if *School Reunion* hadn't necessitated using the 'classic' K9, might he have considered a revamped model?

"We did talk about it," he recalls. "We approach everything with a blank slate, so the option was always there. Sarah would only have had to say 'He was rebuilt by a passing Talaxian Cruiser,' and there we go, new K9. But seriously, it's a brilliant design. Properly brilliant. Try to design a robot dog from scratch – imagine how many bad options there are! Think of the cutesy rubbish that could have been inflicted on us. He's a beautiful piece of work, and I'm really glad we kept him as he is."

Since *School Reunion* aired, over 180,000 remote-control K9 units have been sold in the UK. Concrete proof, surely, that so-called retro designs can connect with youngsters like Bournemouth's Alf B Hay just as much as sleeker, hipper visuals?

"I suppose it is," says Russell. "I never expected kids to latch on to him like they did. To see them walking through Cardiff clutching their K9 toys is weird, but wonderful. I'd thought that K9's presence in *School Reunion* might be for fans and older viewers, and that kids would love the Krillitanes, but they all adopted the dog! Just proves a good idea is a good idea. It doesn't matter whether you call it retro or not – I doubt that any kid anywhere ever says 'retro', they're not aware of that. They're just latching on to a fine idea."

So what else explains K9's ongoing appeal? Dogs are certainly no less loved, with 6.8 million kept as UK pets in 2004. If K9 had been a budgie, it just *might* have compromised his timeless nature. Perhaps he also embodies dogs' best features – loyalties, protectiveness – without jumping up and licking faces, or necessitating a pooper-scooper.

▲ *Top left: K9 managing with grass quite satisfactorily.*

▲ *Above: The Doctor is reunited with K9 Mark III in* ***School Reunion****, to the amusement of Rose and Mickey.*

◀ *Far left: K9's new look for the 90s! The 1998 redesign for Bob Baker's proposed K9 series.*

▼ *Below right: K9 attracts some attention from an interested suitor!*

"He's a robot," explains Russell simply. "Gotta love a robot. And he's fussy and fun, but without ever being too silly. Twikki came along in *Buck Rogers* at roughly the same time, and that voice, and the gags, and the awful bloody comedy, were unbearable. He made K9 shine in comparison!"

"Part of the reason he has survived in people's affections for so long," theories Toby, "is his eccentric and irascible character. He is – bizarrely, for a robot dog from the year 5000 – a quintessentially British character. Like Jeeves, he's the deferential but supremely intelligent servant, who delivers dry asides while saving the day. A snob who adores his master, but is slightly impatient of those he believes mentally inferior to him."

"I feel extremely honoured to still be voicing K9," says John. "He, along with Elisabeth Sladen, have crossed the great divide between old-school and new regime. But K9 is an amalgamation of everything. It's a happy combination of K9's voice, character and physical shape."

It's also a very happy 30th birthday. As is only right and proper, Bob Baker's own take on K9's splendour rather sums up the spirit with which the character was conceived.

"He was charming. There was nothing nasty about him. Everybody liked him cos he had this robot voice and trundled around being pleasant and amusing!"

MOBILITY IMPAIRED!

Jonathan Morris discovers that K9 has met with more than a few accidents over the years...

EXHAUSTED K9's most frequent reason for breaking down, due to having drained his batteries stunning Virus victims, robot parrots, androids and Krargs, plus blasting various doors, walls, valves and transduction barriers, and navigating various caves, mazes and jungles of lush aggressive vegetation.

STONED K9's first heroic death was when he came second in a scrap with an Ogri, leaving him upturned and, strangely, full of paper. (*The Stones of Blood*)

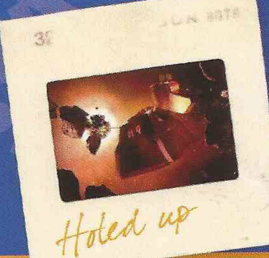
INFECTED Having fought off the Virus, K9 managed to contract laryngitis, causing him to change his voice (and become considerably camper). (*Destiny of the Daleks*)

BLASTED K9's nose blaster wasn't quite fast enough on the draw when facing down the villainous Soldeed, who incapacitated our hero with his Nimon spear. (*The Horns of Nimon*)

DROWNED Even a trip to the seaside is fraught with danger for K9, who expired retrieving a beachball, due to a lack of sea-water defences. (*The Leisure Hive*)

BEHEADED Suffering indignity upon indignity, K9 was beheaded by a Marsh Creature, who then decided to shove his head on a stick and wave it about. (*Full Circle*)

EXPLODED K9 Mark III sacrificed himself in the name of healthy school meals, destroying the wicked Krillitane and their evil, mind-altering, chips. (*School Reunion*)



PLUGGED When we last saw K9, he was unable to help Sarah Jane because he was using his doggy derriere to seal off an artificially-created black hole that threatened to consume the Earth. Well, that was his excuse. (*Invasion of the Bane*)

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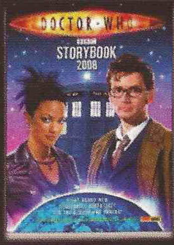

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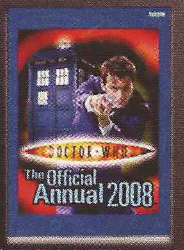

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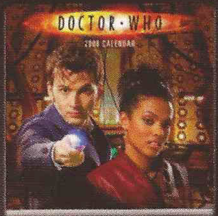

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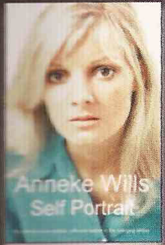
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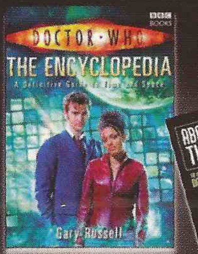
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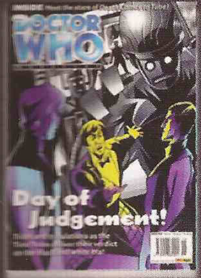
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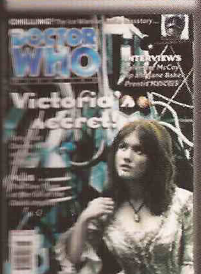
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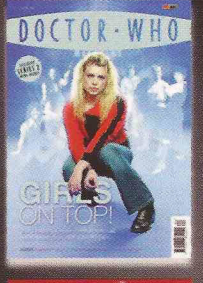
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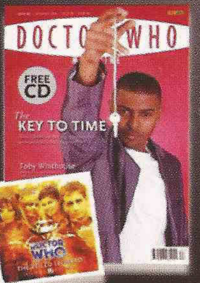
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THE EMPIRE STRIKES BACK!

The Daleks are back! **Benjamin Cook** gets the low-down on Big Finish's latest *Doctor Who* spin-off...

Photography: Alex Mallinson

To those in the know, Big Finish's *Dalek Empire* range has, since its inception in 2001, been one of *Doctor Who*'s best-kept secrets. The first of Big Finish's *Doctor Who* lines not to feature the Doctor, *Dalek Empire* is the epic saga of humanity's struggle to survive the relentless onslaught of the bonded-polycarbide baddies from Skaro. Back in 2001, **DWM** described the first *Dalek Empire* series as a "foundation or revision course in what inspired 1960s Dalekmania," and having "found on audio a parallel universe in which, without doubt, they rule!"

Fast-forward six years, and the fourth series – the second of its four instalments is released on CD this month, and surely deserves to reach as wide an audience as possible – is shaping up to be the most riveting and ambitious yet. It stars Noel Clarke (who played Mickey Smith in the TV series) as action hero Kade, alongside Maureen O'Brien (who played TARDIS-traveller Vicki back in 1965) as Commander Landen. The series is once more written and directed by Nicholas Briggs, executive producer of Big Finish's *Doctor Who* plays, and the voice of the Daleks on TV. "I met Briggsy properly when shooting *Doctor Who* Series Two in 2005," explains Noel. "We had a similar sense of humour, and hung out in the hotel. We became buddies, and started talking about working together. He told me about *Dalek Empire*, and I knew that I wanted to do one."

"I was so pleased," recounts Nicholas, "that I immediately offered Noel the lead. We talked about the kind of character that he'd like to play, and he said that he wanted to be really nasty and 'kick butt'. I didn't want him to be a bad guy, but I went into writing the scripts feeling that I'd been given license to drive Noel's character, Kade, right to the edge..."

Fittingly, then, here are the Ten Commandments of *Dalek Empire*, according to the men on the frontline...

DALEK EMPIRE
THE FEARLESS
BY NICHOLAS BRIGGS
PART 1
NOEL CLARKE
MAUREEN O'BRIEN
SARAH MOWAT

▲ *Part 1 of The Fearless, out now.*

▼ *Sarah Mowat reprises her role as Susan Mendes for the fourth series of* **Dalek Empire.**

1 THOU SHALT NOT FORGET THY ROOTS.

Nicholas Briggs: "I was mindful that potential listeners will see the '4' on the cover and be put off. They'll think that they're not going to be able to follow it. So I deliberately went back to the beginning and lost the '4'. It's called, simply, *Dalek Empire: The Fearless*, and it's set during the timeline of the first series. No prior knowledge is required. Everything you need to know as background happens in the first ten minutes, and then you're up and away with new characters..."

2 THOU SHALT NOT DOUBLE-CROSS KADE.

Noel Clarke: "Kade is a real no-nonsense guy. A born leader. He's bull-headed. When he puts his mind to something, almost nothing can stop him. But also his strengths are his weaknesses. He always goes into things 100%, sometimes without thinking the situation through. But he's a good soldier, and the only thing that comes before his job is his family."

NB: "Anyone he regards as family becomes his reason for living and, if necessary, killing. Definitely. He is more or less responsible for the continued survival of a whole colony that exists on

the brink of extinction. But when he's thrust into the war against the Daleks, his instincts lead to the awakening of his dark side. He gets his heart ripped out by the war, and in many ways becomes a bit of a maniac.

NC: "His family, his unit, and orders are what keep him sane. Without those things, who knows what could happen…?"

3 A CHANGE IS AS GOOD AS A REST.

NB: "Daleks are always on the cards for me, but when we did *Dalek Empire III*, with David Tennant, it was such an epic, and the story so multi-layered, that it kind of exhausted me, so I thought it best to give the *Empire* universe a little rest. I did the first series of [his other spin-off range] *Cyberman* instead, and that kind of left me revitalised for doing another *Dalek Empire*. It was always in the Big Finish schedule, but it really started coming together once I'd spoken to Noel about it. I wrote it with his ideas of being a 'bad ass' in mind. But I was never certain he'd do it. I knew that he'd do his best to be available, but nothing is ever predictable in this business."

NC: "The Kade character had to be different to Mickey. People seem to think that I'm this affable guy like he is, and they can come up and call me the wrong name and rub my head or whatever. While I'm appreciative and, I hope, friendly to the fans, there is a serious side to me, and Kade is an element of that."

NB: "I showed Noel the storyline and scripts as we went along, and he did make a few comments, but, you know, Noel is a writer too, and what he had to say was very to the point. He's certainly responsible for one of the shock events in the last episode. Immediately, he identified with the character, and suggested where Kade's motivations might truly take him. He was right."

4 THOU SHALT NOT SHIRK THE BIG ISSUES.

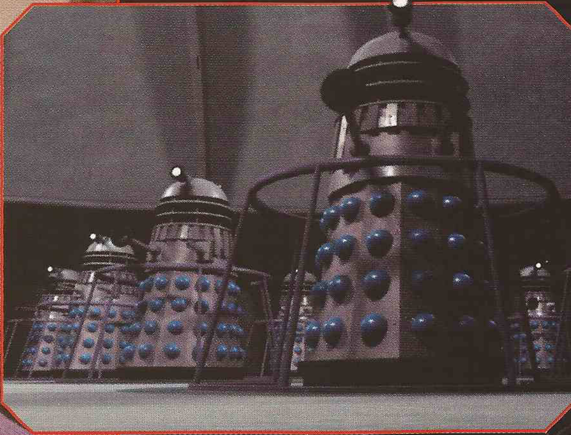
NB: "This story is about love, tragedy and, most of all, manipulation. That whole thing about how people can justify terrible deeds because of the 'greater good' fascinates me. One of my inspirations was that fantastic HBO war series *Band of Brothers*, but that was just a starting point. I'm fascinated by what it is that can make human beings go to war. In this case, it's the Daleks – obviously! But also there has to be something within each person that makes them do it."

NC: "The fans of Nick's audios are in for a real treat. It may have taken a while to write, but it's that good. The story has a lot of depth, and is a real emotional journey for Kade. Nick has outdone himself. He put a lot of work into these."

NB: "Being executive producer of the whole *Doctor Who* audio thing did get in the way a bit, so I had to be tied down to a strict writing regime of two hours a day. No interruptions. It worked wonders."

> "KADE HAD TO BE DIFFERENT TO MICKEY. HE'S A NO-NONSENSE GUY – A BORN LEADER."

▲ *Oliver Mellor (guest star in the TV episode* ***Army of Ghosts****) plays Egan Fisk in* ***Dalek Empire: The Fearless****.*

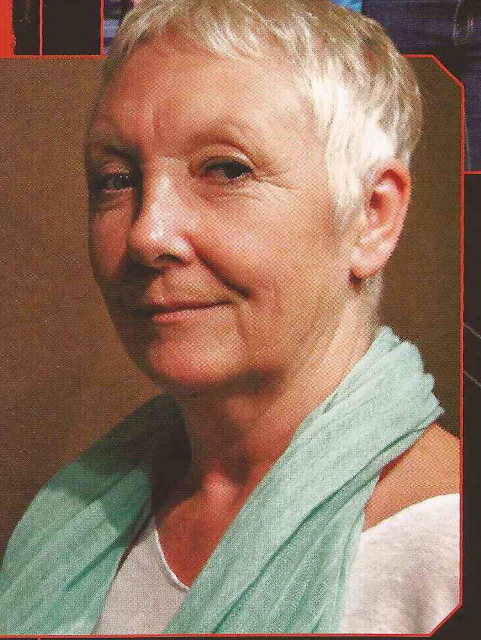


▼ *Two of the Doctor's companions join forces: Noel Clarke is Kade, and Maureen O'Brien is Landen.*

5 THOU SHALT NEVER TRY TO SECOND-GUESS THY AUDIENCE.

NB: "It's always my aim to keep things fresh and exciting, so I'm kind of the audience as I write it. If I find it exciting, then I'm happy. I can't ever second-guess what anyone else might like. I have to hope that they'll come with me, and that we're both on sort of the same wavelength."

NC: "Whatever you do, wherever you do it, people are either going to like it or they're not. I can only believe in my work, and put 100% into it. I can't think about what people are going to make of it. I don't feel I have to prove anything to anyone. Any time I do meets, I give 100% to fans, I sign everything until everyone's happy, and I enjoy doing it… but a small portion still moan. That same small portion that moans doesn't like my work either. Well, this is for them. Don't like me ▶



in *Doctor Who*? Tough! I was in two seasons. Wanna move to *Torchwood*? Ha! I wrote one. Wanna listen to the audios. Ha! I'm in those too."

6 MAUREEN O'BRIEN IS A BIT OF A LEGEND.

NB: "When I heard Maureen revive her old *Doctor Who* character, Vicki, in *Frostfire*, one of our [mini-series] *Companion Chronicles* last year, I was really quite moved by how brilliant she was. It sounds very theatrical to say this, but I knew that I had to work with her in *Dalek Empire*. I get a bit emotional about really good work. I went back to my *Dalek Empire* storyline, and rewrote Landen as a woman. Agnes Landen is a military commander with a real passion for ending the war. She's a kind of female Churchill in some ways. She has a great plan for victory, in which she has unshakeable faith, and she'll go to any lengths to see it through. She sees Kade as vital to her plan."

NC: "I got on really well with Maureen. Everyone did. We're all of us from different walks of life, at different places in our careers, but people who work on *Doctor Who* share the fun of the show, and a bond that you don't always get on other jobs. Maureen was refined, but involved in all the jokes and things. She was good fun."

7 ACTING ON AUDIO IS HARDER THAN IT SOUNDS.

NC: "You don't have to think about where the camera is or whatever, but you still have to be in the moment, or it won't sound right. Actually, you have to work harder, because you don't have a set or real practical Daleks around you; all you see is Briggs and his ring-modulator in the next booth. So you have to take yourself there. I'm on the poster advertising the series, and when I look into my eyes on that poster, that's not me, that's Kade looking back. No sparkle. No charm. Cold, dead eyes. If I hadn't been in the right frame of mind, I couldn't have achieved that."

8 DALEKS ARE TIMELESS.

NB: "For me, the Daleks define the heroism or otherwise of your other characters. It's not so much that I ever discover much new about the Daleks; it's more that their ever-more fiendish plans and relentless onslaught enable me and the audience to experience ever-more dramatic situations."

NC: "Kade is only a match for them in this piece. In 100 years' time, people will still talk about the Daleks, but probably not about Kade. But he's a match for them here and now, and you'll believe that if the human army fighting them had more people like him, well, they may just have a chance."

▲ *Top: The entire cast of* ***The Fearless*** *– just before we exterminated the lot of them.*

▲ *Above: Skarosian snacks for the hungry cast members.*

◀ *Left: Guest star Maureen O'Brien.*

9 DALEKS ARE ALSO OUTRAGEOUS.

NB: "The Daleks are the unstoppable forces of darkness in the *Empire* universe, and the key thing for me is that, at some stage, they have the most outrageous plan. I'm very proud of the nonsense that they cook up in the last part of this series! It's even more outrageous than 'terraforming' Jupiter, which is what they did in the second series, to much derision from my script editor, John Ainsworth."

10 THOU SHALT NEVER SAY NEVER AGAIN.

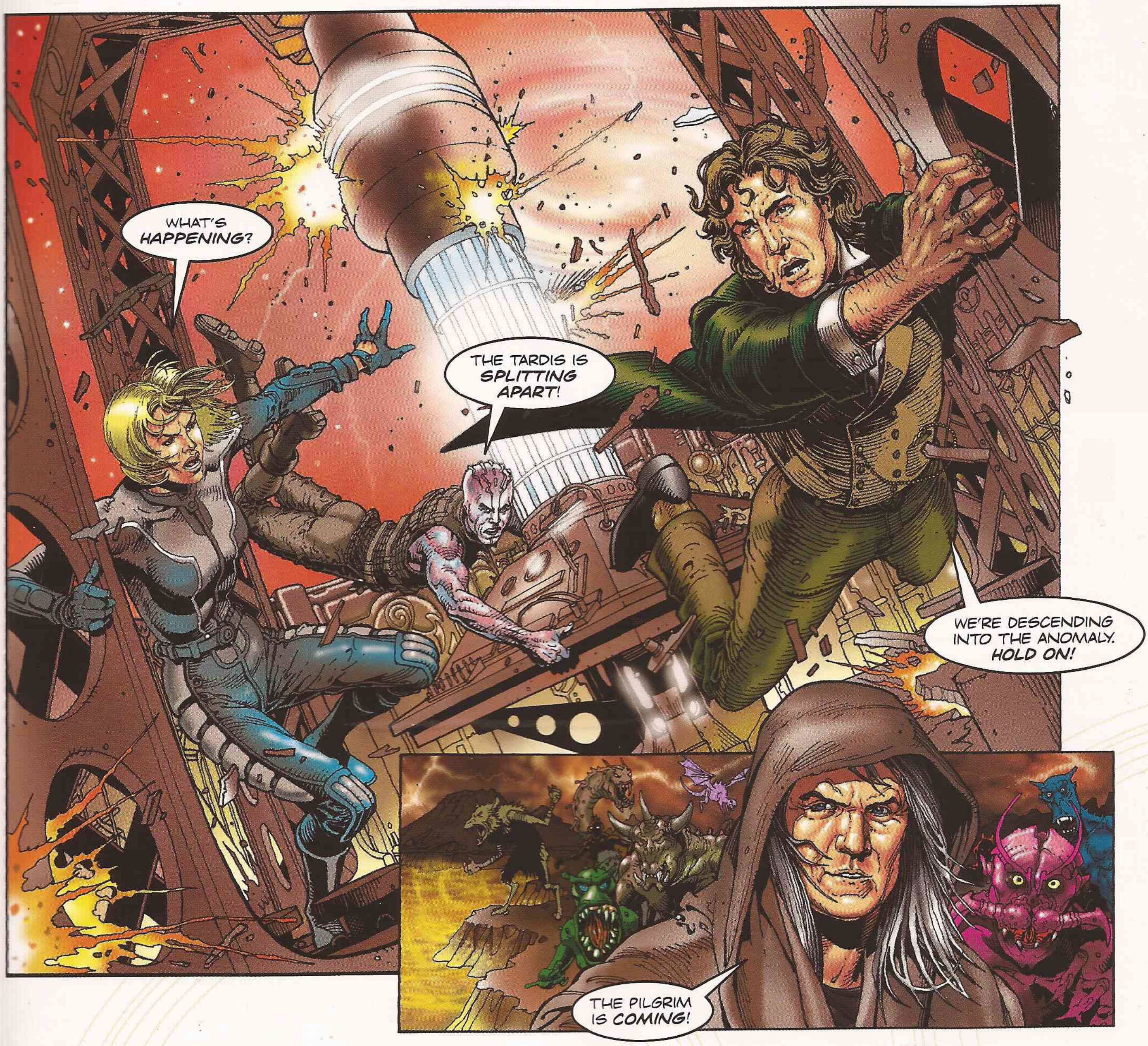
NC: "There's always the chance that Kade will return, isn't there? It's sci-fi, man. But it's completely up to the great mind of Nick Briggs here, and whether or not Kade is dead at the end. I'm not telling you whether or not he survives!"

NB: "Well, quite. There's every chance of a fifth series. The war between the Earth Alliance and the Daleks is a huge backdrop against which many, many adventures can take place…"

"I'M VERY PROUD OF THE NONSENSE THAT THE DALEKS COOK UP IN THIS SERIES!"

Dalek Empire IV: The Fearless is released monthly between September and December. For more information, visit *www.bigfinish.com*

WELCOME TO HELL!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THE TARDIS IS *SPLITTING APART!*
WE'RE DESCENDING INTO THE ANOMALY. *HOLD ON!*
THE PILGRIM IS *COMING!*

Illustration CLIFF ROBINSON

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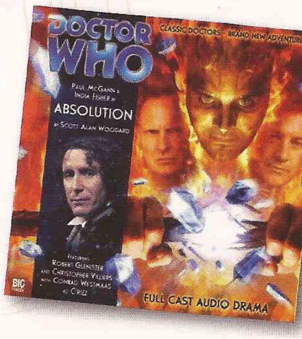
Welcome to Hell.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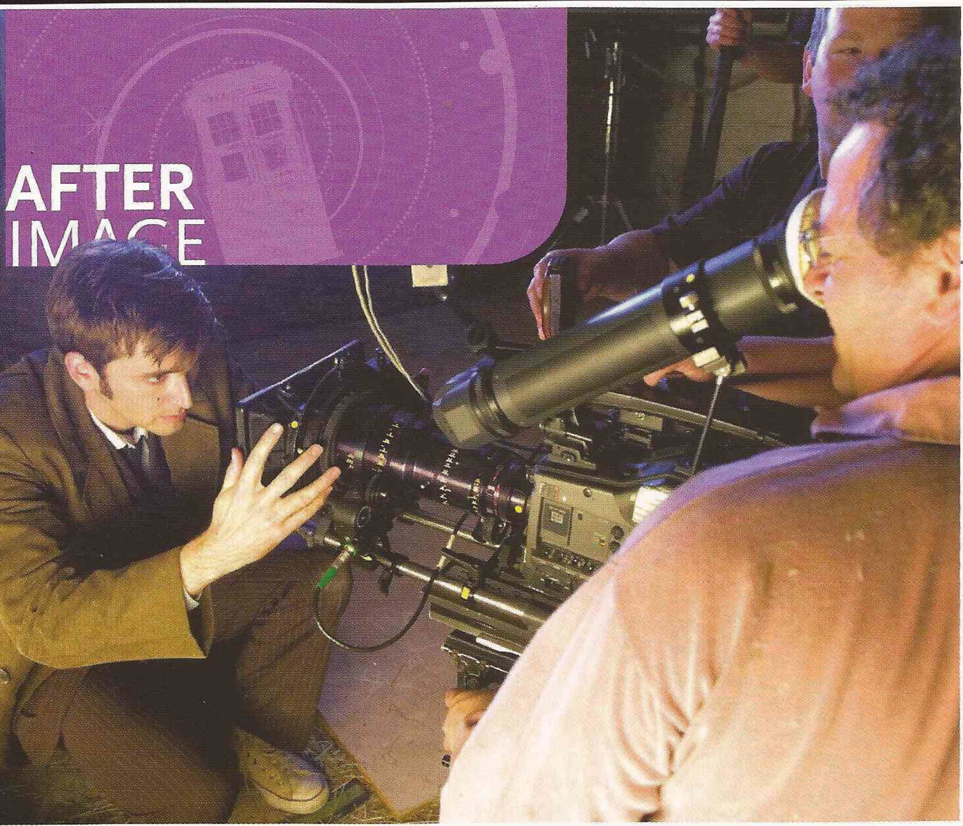


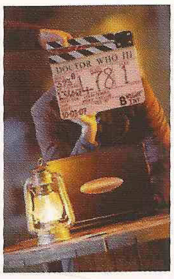
SERIES THREE
DOCTOR WHO CONFIDENTIAL

Exec producers MARK COSSEY, GILLANE SEABORNE | Directors ADAM PAGE, DAVID TENNANT *et al*

THE SCHEDULING OF BBC THREE'S *Doctor Who Confidential* is perplexing. It's not the same as the common technique to lure viewers to digital channels by, for example, screening the next episode of a serial directly after its terrestrial showing. Instead, it seems to rest on the belief that keen *Doctor Who* viewers will not only wish to gain insight into the episode they have just watched, immediately, and not a second later. It's like being shepherded from the rosy afterglow of a fine meal to an equally long tour around the kitchens, the farmyards even, which produced it.

Having pondered the start time, the end time seems more straightforward, and adheres to the pervasive practice of rewarding popular television with more screen time to fill. Following small yet perfectly formed examples, including *I Love The Seventies* and *Marion and Geoff*, which were followed by supersized second series, *Doctor Who Confidential*, although available in a range of sizes to suit every lifestyle, now premières in a whopping 45-minute format, so long as to unbalance its equilibrium with the episode it pertains to. It's now not so much a satellite series as half of a binary star.

Its remit, however, is spot-on. Each programme is a complementary mix of documentary of the preceding episode's gestation, snappy primers on any featured themes (what makes a monster, who is Captain Jack, or how modeling spacecraft has evolved, for example), high-level rationales of the storyline, and more prosaic insights into the nuts and bolts of television production. This mix is muddied, however, by the sheer homogeneity of presentation. Shows like *Coast*, for example, have specialist presenters to cover individual strands within each programme. Here, with no on-screen presenters, or even captions to subdivide sections of each show, the only cue that its focus is about to move forwards, backwards, or even zoom in or out, is in Anthony Head's sardonic narration.



This can leave a viewer disorientated. Having been addressed by one of the range of articulate interviewees, or by the narrator one minute, the next there is a non-verbal stroboscopic montage of images, accompanied by music that varies in choice from the sublime to the lyrically apt. Although montage sequences make great propaganda for *Doctor Who*, showing more thousands of pounds per second on screen than the most frenetic storyline could ever hope to, by uprooting the visuals from their context, they strip them of significance, acting more as post-facto trailers than essential distillations.

I did use the word propaganda there, but not in any pejorative sense. This vehicle is quite right to extol what's good about *Doctor Who*, always, and particularly now. I see enthusiasm and self-belief from all representing the show, but no smugness, or self-congratulation. Indeed, much of the enthusiasm is for one another's contributions. If *Doctor Who* is the jewel in their CVs, then *Confidential* is the covering letter, or references. Obviously, David Tennant is as clued-in a leading man as any drama could hope for; and there are some emerging stars too, as off-screen contributors get a chance to shine. I'm particularly taken with choreographer Ailsa Berk's enthusiasm, as her hands dance through exposition. Give her a cameo, Phil!

The best edition, by far, was the one which threw the format to the winds, David Tennant's directorial project *Do You Remember The First Time?*. By having a narrower agenda, to determine whether the preponderance of grown-up *Doctor Who* fans working in television in general, and on *Doctor Who* in particular, is specifically a function of the effect the series had on them, it's more memorable, and also easier to follow than any of the magazine-style editions surrounding it. Getting contributors to the programme such as Mark Gatiss and Barnaby Edwards to discuss it without specifically representing their own work, makes one realise that there is room in *Confidential* for informed voices even from outside the production family. This edition ultimately celebrates the way the diverse yet united family of talents behind the current series was fundamentally informed by the series' past strengths.

The serious rival editions were the two episodes looking at Helen Raynor's Dalek story, in which the writer and the *Confidential* team accompanied the *Doctor Who* crew taking location shots in New York, which would later be magically joined with domestic footage to create the on-screen setting. As well as focusing on this illusion, these editions also allowed the writer to present hands-on historical context for the story. It's an effective halfway house between the generic format and the specialised agenda.

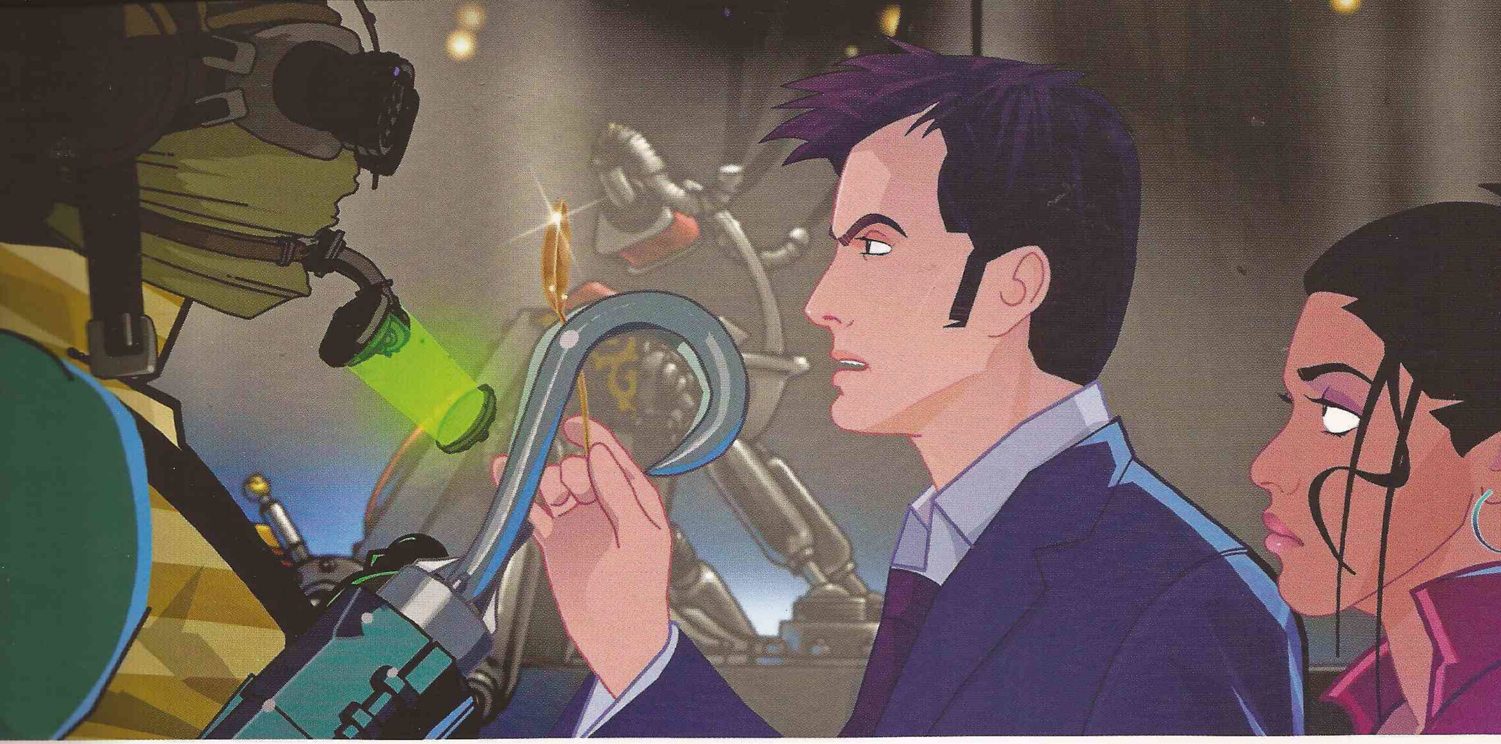
I'd like to see *Confidential* adopt on-screen presenters wherever possible, not be afraid of focusing on one or two aspects of the preceding episode, and maybe airing a day after that episode so as not to overshadow it. It's been good this year, but has the potential to be great.

DAVE OWEN

> "The best edition, by far, was the one which threw the format to the winds – David Tennant's directorial project..."

DOCTOR·WHO
CONFIDENTIAL

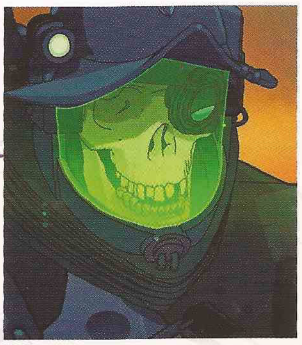
RUSSELL T DAVIES
Head Writer, Doctor Who



TOTALLY DOCTOR WHO

THE INFINITE QUEST

Writer ALAN BARNES | Director GARY RUSSELL



DESPITE ITS LEGACY OF CLIFFHANGERS, I've grown used to experiencing *Doctor Who* adventures in a single gulp. So the freshest surprise about *The Infinite Quest* wasn't its medium, a fully-animated TV adventure featuring the voices of the present cast, but its delivery format, as 13 three-minute instalments a week apart, running concurrently with the live action series.

Appearing within CBBC's hearty magazine show, *Totally Doctor Who*, the serial maintained *Totally*'s values – to be exciting, be relevant, and be faithful. Just as *Totally* slyly acknowledges that there will be grown-ups watching, so too did *The Infinite Quest*, with tongue-in-cheek characterisations and knowing puns aplenty.

In animation, the opposite constraint applies to live action – it's far easier to depict the remote and fantastic than the here and now. So the only glimpse seen of Earth is from space as big baddie Baltazar approaches to crush the population (literally, as it happens). As well as establishing Baltazar's credentials as a wrong 'un, the opening sets the scene stylistically. His familiar is a biomechanical bird-of-prey, Caw, who parrots back his, and indeed, everyone else's utterances, leaving no doubt that this is a universe inspired by adventure fiction for all ages – as does a temporarily trounced Baltazar's oath that he'll "get the Doctor for this."

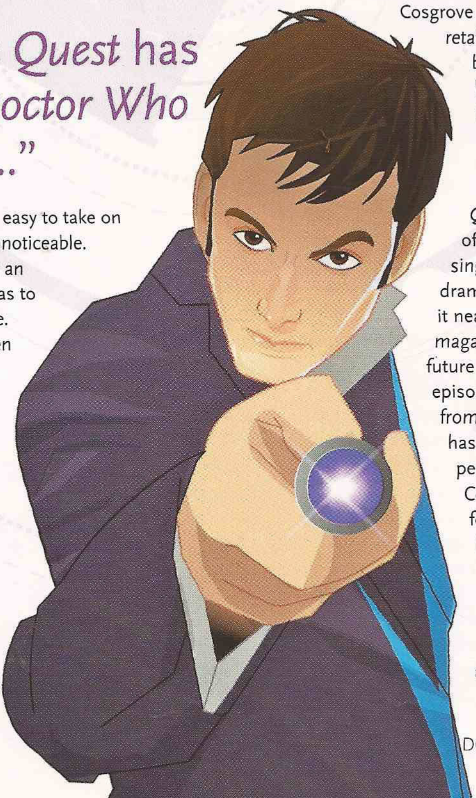
The story rekindles *Doctor Who*'s sporadic flirtation with treasure hunts for deliberately concealed talismans of unimaginable power. With no constraints from location dressing or set creation, the action is free to migrate from setting to setting at will, encompassing landscapes, seascapes, and spacescapes. The quest structure combined with the brief instalments mean that with little time for discreet investigation the Doctor and Martha are brought boldly into contact with their antagonists and allies as soon as they arrive anywhere.

> "The presence of *The Infinite Quest* has enriched the mix of *Totally Doctor Who* from its single previous run..."

Appearing alongside brand staples, such as the live action series' title sequence and Murray Gold's theme and incidental music, it's important that the Doctor and Martha don't jar with their on-camera counterparts. Their scripted dialogue is perfectly consistent, but the delivery initially comes across as slightly more rigid and discrete than the usual mingling flow. Whether this is a deliberate concession to subsequent animation, or just a product of editing, it's easy to take on board and soon becomes unnoticeable.

Writer Alan Barnes brings an appreciation that the story has to work in slices and as a whole. He might never have foreseen that his **DWM** strips would be anthologised a decade after their monthly appearance, but it would have been naïve to assume that *The Infinite Quest* would not be received as an omnibus as well. The script serves both forms; weekly viewers having time to ponder new revelations, while those awaiting the compilation are kept diverted by the shifting settings and rewarded by having more chance to recall setups for pay-offs.

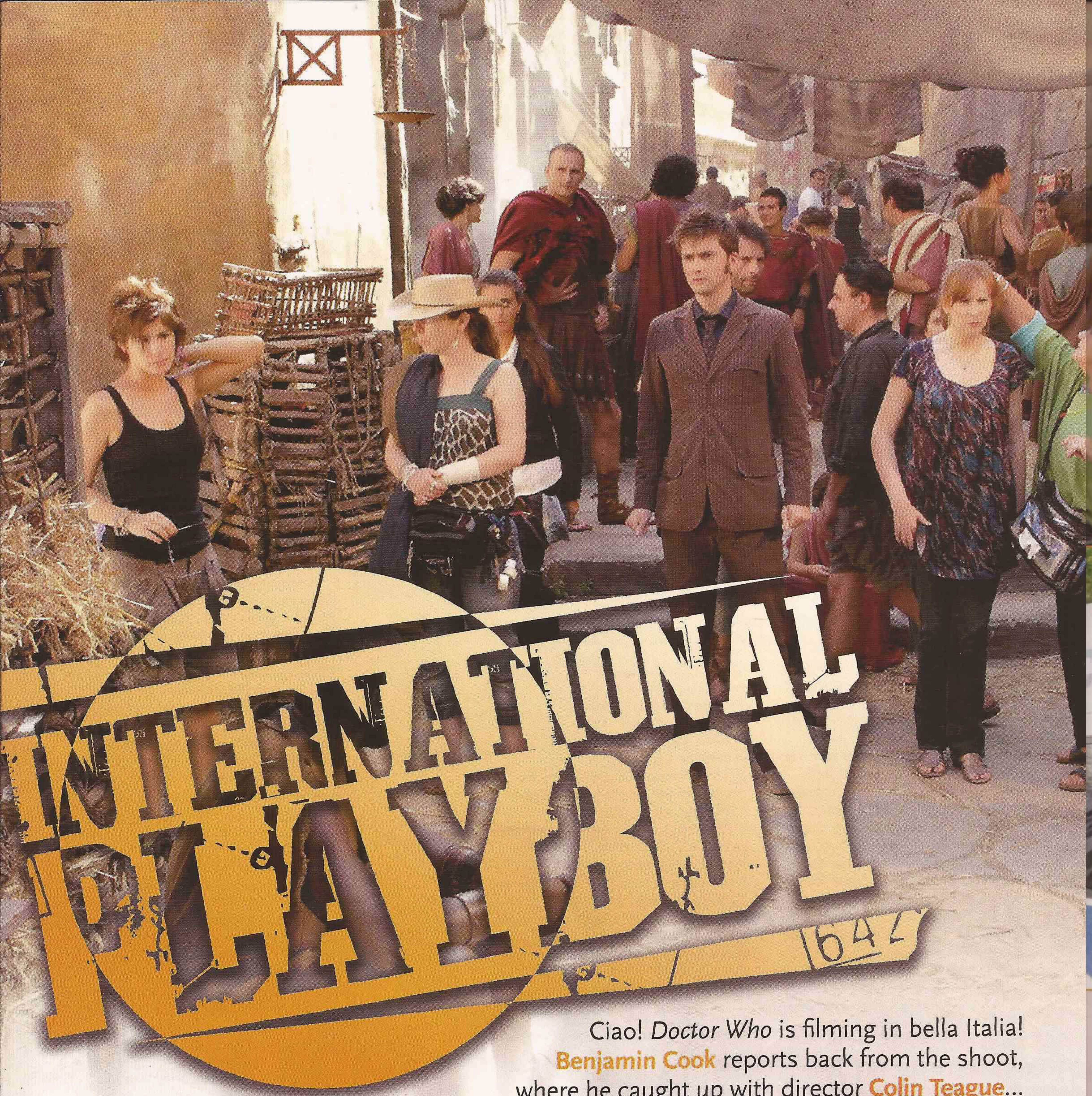
Apart from the Doctor citing the Racnoss, Nestenes, and Great Vampires, there are deeper inspirations from *Doctor Who*'s past. I'm in no doubt whatsoever as to Barnes' appreciation of uncompleted Fourth Doctor story *Shada* after a visit to a space prison is complicated by a case of mistaken identity, and the Doctor reprograms a craft to transport him faster than light. He draws on his own work, too. Smooth-tongued (not to say long-tongued) diplomat Mergrass will be recognisable to viewers who have already encountered Arkadian, the loveable rogue from Big Finish's *Gallifrey* audio plays.



Nods and references like this don't detract one bit from the sheer freshness of the piece. I found the early setting of the 41st-century drilling platforms and the oil pirates attacking them particularly vivid, with the crab-like drilling platforms silhouetted in the mist. The imaginative scope is suggestive of *Doctor Who*'s recent weird and wonderful year Five Billion episodes, and well realised, in broadly the same visual style as previous Cosgrove Hall *Doctor Who* animations, retaining the arty defocused backgrounds from *The Invasion*, but dispensing with the grand, filmic shots from *Scream of the Shalka* in favour of a more action-based approach.

The presence of *The Infinite Quest* has enriched the mix of *Totally Doctor Who* from its single previous run, a regular dramatic presentation moving it nearer to a more wholesome magazine format. I hope that future series include more animated episodes and, if at all possible, from the same stable. This saga has confirmed the established pedigree of those involved; Cosgrove Hall's animators for producing stylish, fun images, director Gary Russell for conjuring vibrant voice performances, and Alan Barnes for effortlessly transposing *Doctor Who* into another medium.

DAVE OWEN



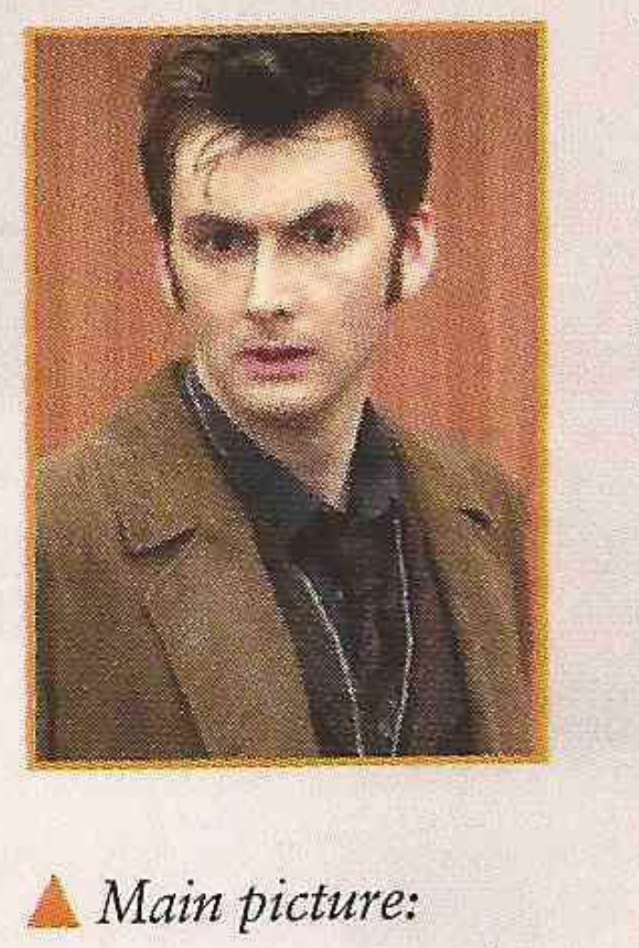
INTERNATIONAL PLAYBOY

Ciao! *Doctor Who* is filming in bella Italia! **Benjamin Cook** reports back from the shoot, where he caught up with director **Colin Teague**...

"I want to make the best *Doctor Who* episodes ever," beams Colin Teague. "I defy anyone not to want to do that when they set out to make these things. Having been a fan since I was a kid, I really want to put myself up there."

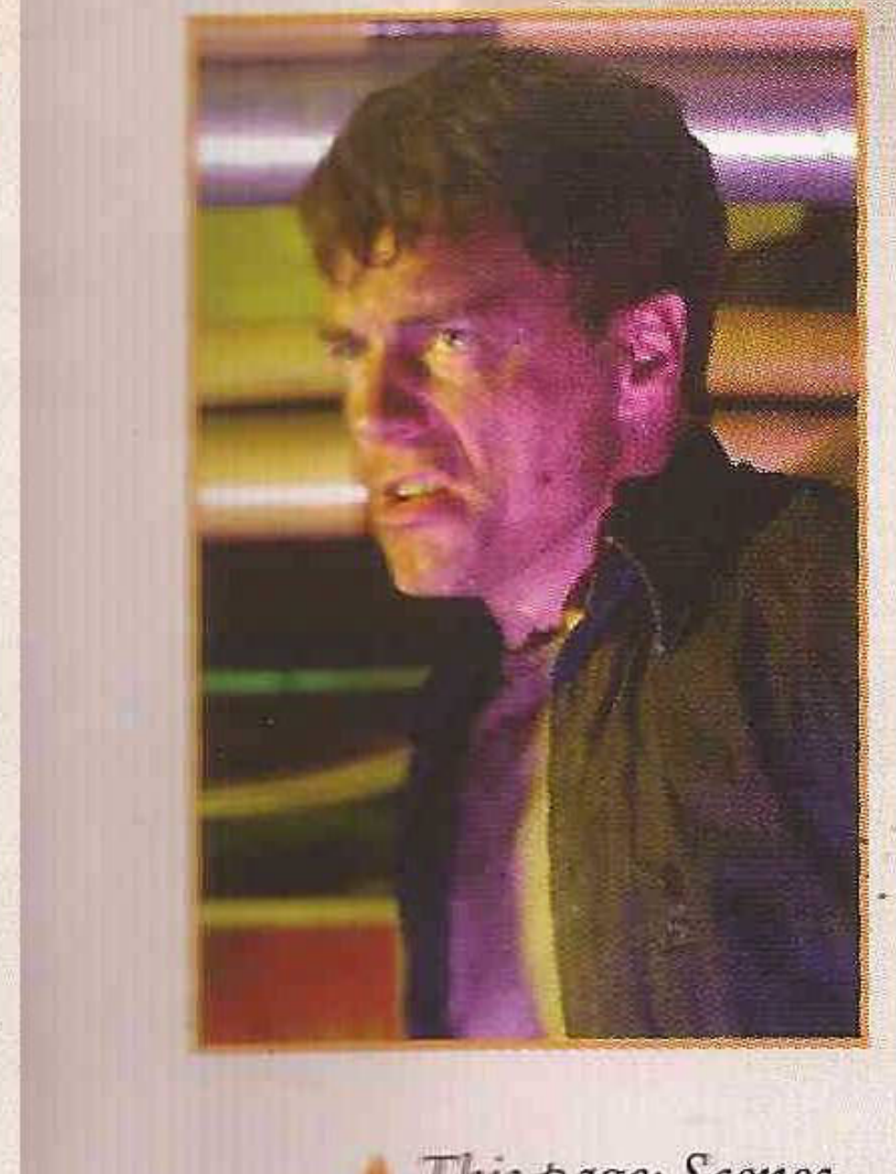
After overseeing the return of the Master in the final two episodes of Series Three, director Colin is positively exploding with excitement at the prospect of tackling one of the most ambitious episodes of the next series. It sees the Doctor and Donna visit Pompeii in AD 79, on the eve of the historic eruption of Mount Vesuvius. **DWM** has caught up with Colin on a backlot at Rome's legendary Cinecittà studios, the centre of the Italian film industry for seven decades. It's also where HBO television series *Rome* was filmed, on an awe-inspiring five acres of outdoor sets comprising an elaborate reconstruction of Ancient Rome, featuring Roman streets, villas, sprawling slum areas, and the Forum itself.

"The greatest pressure is the logistics," says Colin, "of getting all the necessary equipment and props and so forth over here. That's a major job. The TARDIS has had to be transported over, and that alone was, I think, a 24-hour journey from Cardiff. And there's a lot of lights and equipment to cart over here. Ancient Rome is pre-electricity, so it's got to be lit with candles, and then there's a fire aspect. The first time we came over, it was just me, the producer [Phil Collinson], and the production manager [Tracie Simpson], and they'd had a fire at Cinecittà just a few days earlier." A significant part of the Ancient Rome set was destroyed in the fire on 10 August. "So obviously they're wary at the moment, and safety is a real high premium. Thankfully, the fire stopped just short of the area that we wanted to film on.



▲ *Main picture: David Tennant and Catherine Tate on the streets of Pompeii, circa AD 79...*

"It's taken a lot of planning," Colin continues. "Six or seven weeks of back and forth to Rome, working it all out, and storyboarding it. We're only shooting here for two days, and yesterday we shot around five minutes of actual screen time, which was an extraordinary amount. We're working with the people that designed on *Rome*, their set-dressers, their Art Department, and we've borrowed some of their costumes... and general requirements, various donkeys and extras... It doesn't really matter where you point the camera; it's such a huge set, it's going to look great. We're getting the sexy shots. This is a big-scale episode. It's got, I hope, everything that Russell [T Davies, executive producer] and James [Moran, the writer] set out to make."



▲ *This page: Scenes from Colin Teague's previous* Doctor Who *episodes,* The Sound of Drums *and* Last of the Time Lords*...*

Last time Colin directed *Doctor Who*, Freema Agyeman was David Tennant's co-star. This time, Donna Noble, played by Catherine Tate, is the Doctor's travelling companion. "It's an interesting relationship with the Doctor and Donna," Colin considers. "These two will never be lovers, but they'll never be parted. They're like one of those classic double-acts. When they first appeared together in the Christmas Special [*The Runaway Bride*], I watched that at home, and the sequence on top of the building, on the helipad, was just brilliant. Great tension. Having worked with them as well now, I can say that they've got great timing, and there's a real warmth about the two of them. It's equal billing, but in a good way. The Doctor was always teaching Rose or Martha, but Donna has more to teach him. She stands up to him."

Colin is bursting with praise for David too. "Every time he turns up, he knows everything," laughs the director. "He's got a really good idea of how he sees his character being in each scene, so you're trying to complement that with the shots. The two of us might question a line or an action, but we always reach a compromise. He's an absolute joy. Last series, it took us a few days to build up that trust. 'How do I tell him that I'm not quite sure whether he's saying that right...?' But he's such a giving actor in that he listens, he has strong opinions, and it's good to have those conversations. Nothing is a problem with him. He's cool, man. When we were filming *The Sound of Drums*, it seemed all about the Master, the Master, the Master, but it was wonderful in the edit cos you saw these moments – it was real gold – where David just commanded your attention. I think that's what impressed me most. He really underplayed it, but he didn't miss a bloody beat."

Colin directed two episodes of *Torchwood* (*Ghost Machine* and *Greeks Bearing Gifts*), and *The Sarah Jane Adventures* Special *Invasion of the Bane*, before he was called up to the *Doctor Who* mother ship. "After the *Torchwoods*, I was really happy to be invited to do *Sarah Jane*," he says, "and that was a brilliant Special, I think. A lot of people really enjoyed that. While we were filming, I kind of started to mention, 'Look, I really fancy doing a *Doctor Who*.' I felt that I was in with Julie [Gardner, executive producer] and Russell's vision of what they wanted to achieve. I was in their zone. It just felt natural. I remember the first time doing *Torchwood*, David ran past our set, and he didn't know who I was, but everyone knows who he is, and I thought, yeah, one day I'll get to work with that man. Within eight or nine months, it happened. It was just fantastic. To be given the last two of the series was a great privilege. I was chuffed and delighted, but it was quite a responsibility. I was thrown in at the deep end. The crew and the cast, they'd done a whole series by that point, everyone was tired, and then in walks me... well, I've got a lot of passion, a lot of drive, a lot of energy, which I think was a good thing. Within a couple of days, they'd got used to me. It was about the crew adapting to me as much as it was me adapting to them. The fact that we were bringing back the Master was just a treat on top of that..."

John Simm imbued the Master with a compelling mixture of charm, charisma, and mad-as-you-like insanity. ▶

"WE'VE HAD SIX OR SEVEN WEEKS OF GOING BACK AND FORTH TO ROME!"

◀ "He bought into that character completely," says Colin. "When the two of them, the Doctor and the Master, have that phone conversation, and 'meet' for the first time, we knew that the Master is back, and he's badder than ever! John had gone back and watched [the original Master] Roger Delgado, and the latest one, Eric Roberts, in the Paul McGann movie. We made a note about Eric Roberts: 'We're not going to be doing it like that!' The first day, John's first scene was when he comes out and says, 'I am the Master, and these are my friends,' and he set the tone immediately. The thing is, because he's totally psychotic, we knew that we had variations to play. He becomes darker, and he is a bit madder in *Last of the Time Lords*. He's less shaven, his collar loosened, as opposed to the sharp Mr Saxon, iconic figure. We went with that Paul Smith suit, and John, as soon as he put it on, just went, 'It's this one. This is it.' That's the Master's image. Later on, when he lives up in the sky, you imagine he has, in his cabin, like 50 of those suits, all identical, lined up in his wardrobe!

"*Last of the Time Lords* becomes more of the Master's episode," acknowledges Colin, "due to the fact that the Doctor changes – he's Old Doc, and Diddy Doc, then back to Young Doc. *The Sound of Drums* was more grounded, quite frenetic, I think, and it was edgy, whereas *Last of the Time Lords* was broader, and it was quite a sombre piece in some respects, as is this Pompeii one. Donna goes around with a bit of a grin at the beginning. Actually, we all were, because it's the Roman Empire, man. All of us were eating grapes on set, and going around saying 'Ciao! Ciao!'"

The hot and humid temperatures here make Ancient Italy an even more enticing prospect. It beats another wet and weather-beaten quarry in Wales. "We had David Tennant, and we had John Simm, and it was a big finale," says Colin, remembering the climatic cliff-top bitch-fight between the Time Lords, "and we wanted to make it epic, so it was worth going that extra distance into the quarry, and getting out there amongst the cold weather, up against it, to get those great shots against that desolate landscape. There was a great moment when the two of them dive over, and they're really close to the edge. Me and Phil were like, 'Whoah, man, that's close!' It got a bit tense and hairy, health and safely and so forth, but achieving the shot was what counted. Some of the locations are dirty, gritty and cold, and you just have to keep up the morale. We're kind of battle-worn, really. You become like that doing shows like this. That quarry was where we shot the *Flash Gordon* moment at the end – the hand coming in and picking the Master's ring from the pyre."

He's still alive, then?

"That's what you're supposed to think," grins Colin. "Yeah, for my money, he's still around. His DNA is in there, so he could be brought back. Russell wrote three great scripts to bring back the Master; to then let him go, you sort of go, 'Aww, no!' You can never close the door. That's the point. There's closure, but never say never."

For the Master's actual death, cradled in the Doctor's arms, refusing to regenerate, Colin insisted on a semi-closed set. "We decided, okay, look, let's take out everyone who doesn't have to be here. 'You can watch them on the monitors, guys, but let's give them some space.' I tried to get this really tricky angle, low onto David, looking up at him as if we're the Master's point of view, but without making it an ugly shot right up his nose. It was quite tough. But also it was about saying to John and David, 'Make this one count,' or 'Look, this is just a rehearsal,' cos sometimes actors go charging in on the rehearsal, give a heart-rending performance, and I miss it cos we hadn't turned over. It's all about making them feel happy so that they can let go, and the emotion can come out. We had to be respectful of that."

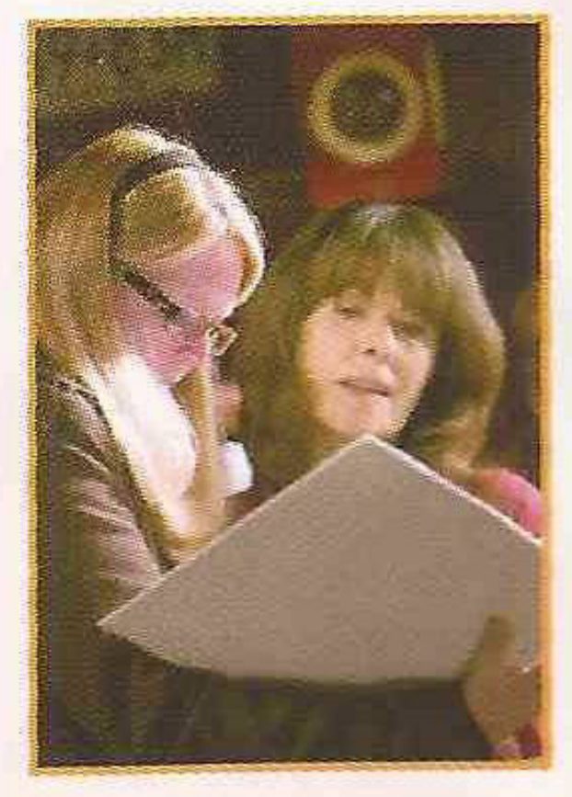
▲ *Top: The Doctor is captured by Saxon's men in* **The Sound of Drums**...

▲ *Above: Colin confers with Master actor John Simm.*

"BECAUSE THE MASTER IS PSYCHOTIC, WE KNEW WE HAD VARIATIONS TO PLAY..."

▲ *A scene from the* **Torchwood** *episode* **Greeks Bearing Gifts**, *which Teague directed.*

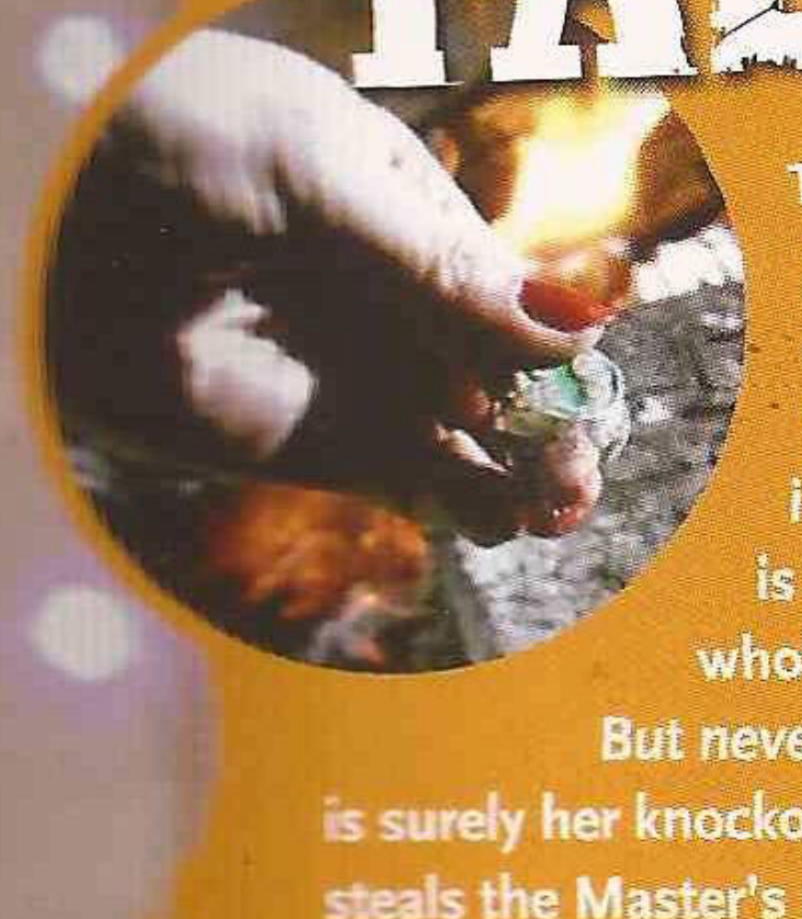
▶ *Shooting a scene with Samantha Bond for* **Invasion of the Bane**, *the opening episode of* **The Sarah Jane Adventures**.



Despite those more intimate moments, the biggest difference between *Doctor Who* and other shows is the sheer amount of special effects and CG work. "On this episode, we've got special effects pretty much every day. You almost forget what it's like to do just a two-hander scene, sat on some steps like we are now, without a CG background, or spaceships crashing through other spaceships, or a volcano erupting, because all those things eat up your time. I'd only done a small amount of effects work before *Doctor Who*... well, I'd done a war film in Romania [2005's *The Last Drop*], but that was more guns and explosions as opposed to CG work. After doing that, I thought I could probably take on anything, but TV is always different, cos of the ticking clock..."

What is it, then, about directing that keeps Colin doing it? The fame? The fortune? The power? "It's certainly not the money," he laughs. "No, it's that every day is different. We're being creative. We're allowed to tell stories, and open up the imagination. It's what entertained me as a child. As a seven-year-old, I used to hide behind the sofa and watch Tom Baker in *Doctor Who*. I was totally sold on it. When I directed the *Sarah Jane* Special, I researched the old episodes on DVD, the ones with Lis Sladen [who plays Sarah Jane], and I caught one episode – *The Rock of Fear*, was it? No, *The Hand of Fear*. It was her last episode with Tom Baker, and I absolutely remembered it. There were these bonus features, one with her and Tom Baker talking to Noel Edmonds on the *Multi-Coloured Swap Shop*, and I was transported back to being six years old. I remember where I was when I watched that the first time around. I was this little boy again, and it was incredible. I realised that this thing was part of me, and now I'm doing it for my three children. That feels incredible."

TALK TO THE HAND!



Tracie Simpson has been the production manager on every episode of *Doctor Who* since the show returned in 2005. An integral part of the team, her job is one of the most important on the whole production...

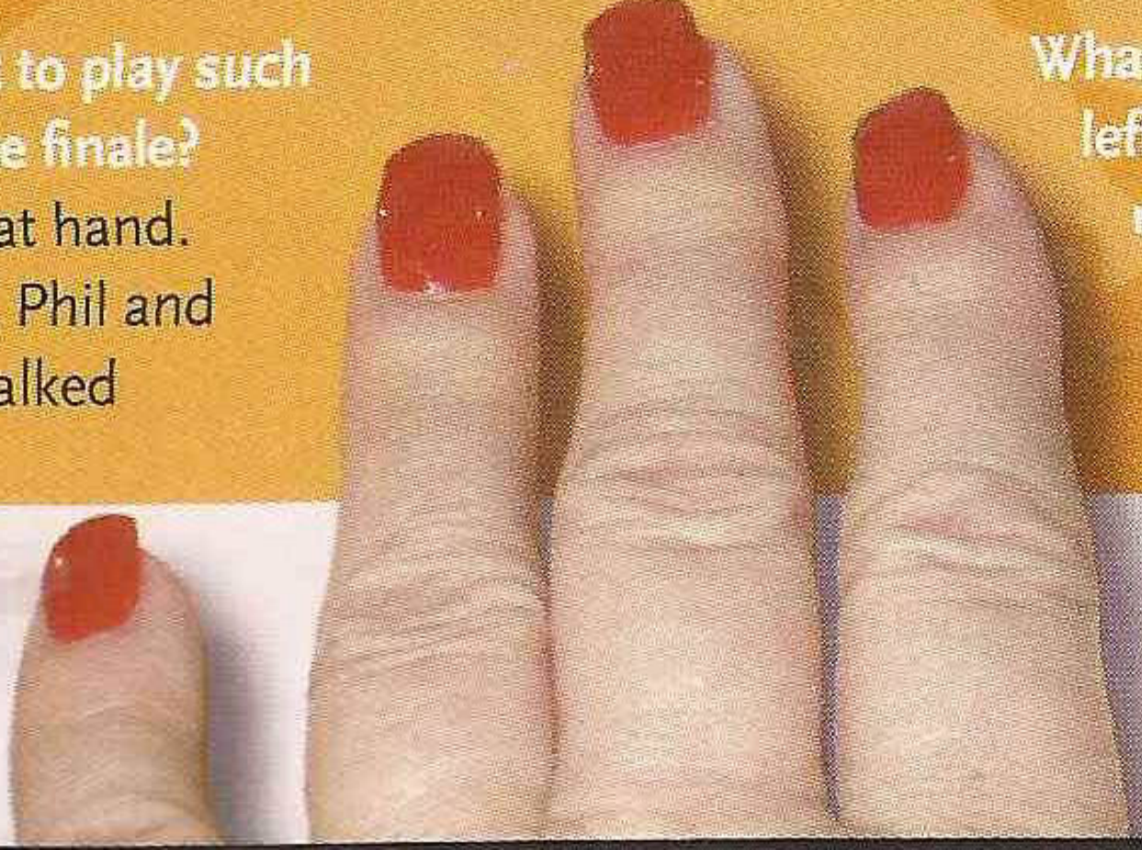
But never mind that! Her moment of glory is surely her knockout performance as the hand that steals the Master's ring from the pyre at the end of *Last of the Time Lords*. "I thought no one knew it was me!" she exclaims. Well, they do now...

Hello, Tracie. How did your get to play such a crucial role in the Series Three finale?

"Oh, everyone wanted to be that hand. I was at my desk when Russell, Phil and [casting director] Andy Pryor walked past, on their way to the Tone Meeting, and they were laughing, 'Tracie Simpson will be the hand!' I thought, wow. But ten minutes later, someone from the Art Department wandered in and said, 'It probably makes sense for someone from the Art Department to be the hand.' Well, I shot up out of my seat. '*NOOOO!!!*' After that, I made sure it was clarified more than ten times that I would be the hand."

Which hand was it?

"It was my left hand, I think."



What is it, do you think, about your left hand that's better than your right hand and, indeed, other hands in general?

"You'd have to ask Russell and Phil. Maybe they've studied my hand at Tone Meetings? I think Phil has a thing about my hand, but I can't be sure. I had to pick the ring out of the fire, and I did it so many times..."

Did you have a stunt hand at any point?

"No, my hand did all its own stunts. Colin the director is really enthusiastic, and he was shouting, 'Closer! Closer!' I had red nail-varnish on, and there were singe marks, but I didn't have to fill out any sort of accident report. In fact, the day before, I snapped a nail on my left hand, so there is, in fact, a false nail!"

Did you hand have its own trailer?

"I requested one at the time, but I think we were short of trailers that week, and I'm in charge of the money, so I thought, no, I'll forego a trailer."

Will your hand be venturing onto the stage at any point in the future? Could it, perhaps, tackle some of the great Shakespearean roles?

"Don't be silly. I'll settle for conventions and commercials. Maybe something for Fairy Liquid..."

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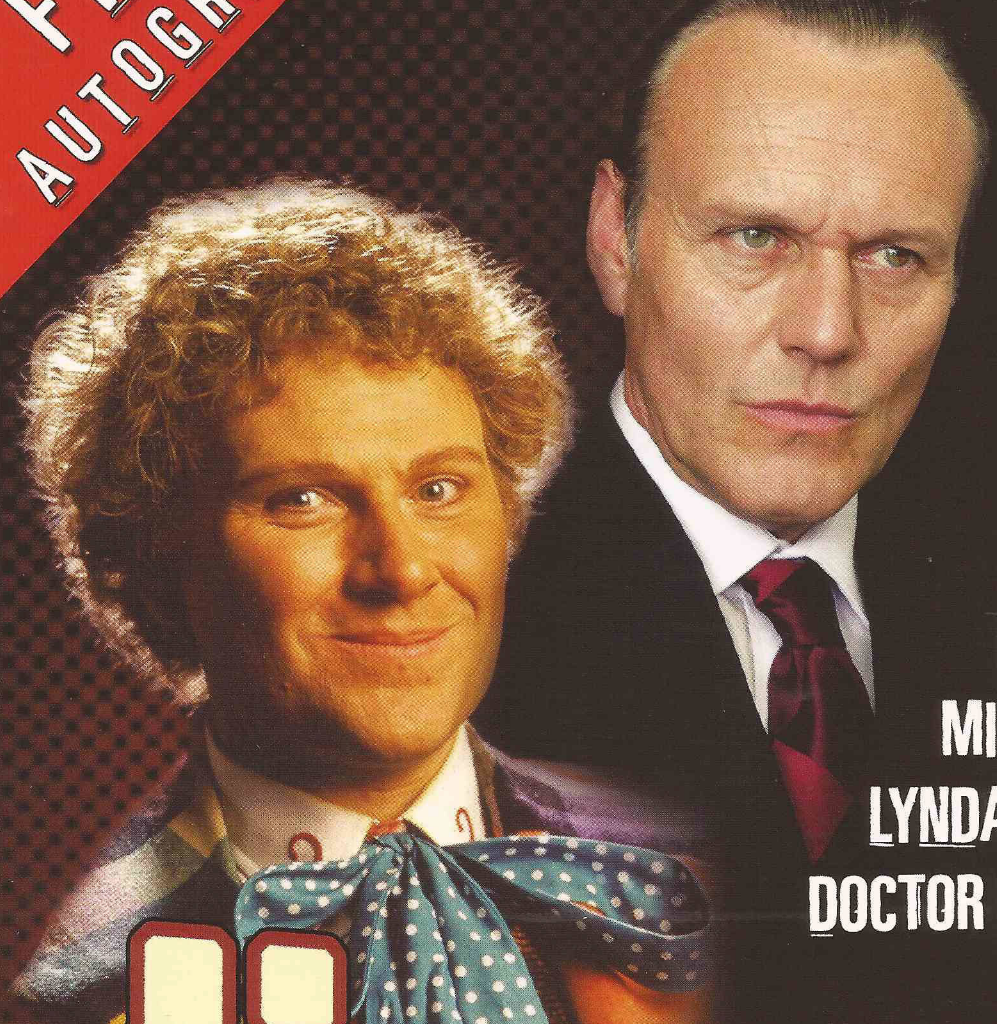

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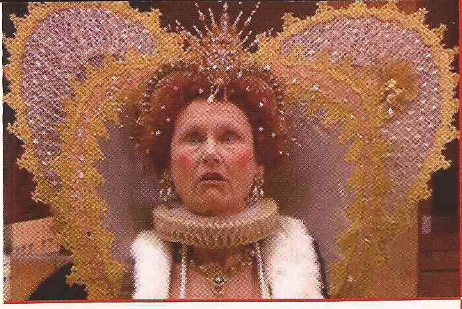
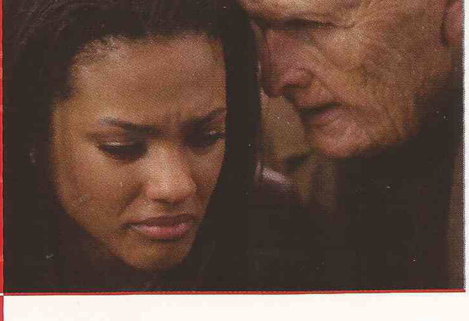


Leave the girl, it's the fan I want! Questions answered in

MATRIX DATA BANK ON TOUR



– Urak, get in here!

– Yes... Mistress... Rani... What service does... the illustrious... mistress Rani... wish me to perform?

– Don't bandy words with me, Urak. Your current status equates with that of a cockroach. But unfortunately I require the use of Tetrapyriarban assistance.

– I am always... glad to serve... the Mistress Rani...

– Be that as it may, Urak. I have three questions from **DWM** readers that need to be answered. The information to unlock these conundrums can only be obtained from the minds of three twenty-first century experts snatched from their own time in my TARDIS. Geniuses, all of them – their neurochemical balance is unique in the cosmos.

– It is unlike the... Mistress Rani to... admit she needs... the help of... humans...

– Professional pride doesn't enter into the matter. I simply require the knowledge contained in their brains. It's a scientific resource to tap into like any other. Now, Urak, revive the first expert. I shall read the first question.

– Yes... Mistress Rani...

ROYAL RETURN?

– The question comes from the irrational human mind of **CHRIS CHALMERS** via the primitive e-mail system of the planet Earth. He says "Hi there. Why did Queen Elizabeth the First recognise the Doctor at the end of *The Shakespeare Code*? I assumed it was a loose end to be tied up later in the series, but it never was." Urak, is the first expert revived and labelled?

– What is the name... for the label, Mistress...?

– McKeith. Gillian McKeith!

– Hello there, Rani and Urak, now I must admit I was very disappointed when I went through your fridge here on Tetrapyriarbus. Just look at these packets of crisps and these chocolate bars, Urak, hardly beneficial to a creature designed to eat a diet consisting mainly of plasma, no wonder you've got that pot belly – and Rani, your rich creamy pasta sauces and peanut butter Kit Kats are a far cry from the fish and leafy green vegetables that –

– Silence woman! My pasta and my Kit Kats are not within your present purview. Nutritional advice is not a prerequisite for your survival. Answering the question is!

– Well, Rani, the answer I'd give Chris is that the Doctor, at some point yet to come in his tenth incarnation, *will* meet Elizabeth I, and incur her everlasting wrath. Whether we'll ever see that meeting is a moot point. Presumably we only get to see *some* of the Doctor's travels. Remember the references to the planets 'Woman Wept' and an adventure in Kyoto which we never saw happen? Perhaps it's a matter best left to the viewers to conjecture, and considering that one of the themes of *The Shakespeare Code* is the complications of time travel it certainly feels thematically justified merely as a joke –

– Your opinions bore me, McKeith.

– Well, anyway, Rani and Urak, I'm very concerned about your faddy, salty, additive-heavy diets, so you hold steady while I insert these tubes –

– Urak! Stop this woman's infernal babbling! Destroy her!

ZZZZZZZKKKKKK

– It is done... Mistress Rani...

– Good. Now revive the next expert while I read the second question. And fetch me a Kit-Kat.

COUNTDOWN CONUNDRUM

– This question originates from **HAYLEY THOMAS** of Llandudno. She has a question about the latest skirmish between that well-matched pair of pests the Doctor and the Master. "In the last story of the most recent series," she asks, "it turns out that the Doctor whispers to Martha to go round the world spreading the story of the Doctor, and come back in a year to 'use the countdown' to start the telepathic renewal of the Doctor using the Archangel Network. But when he whispered that to Martha, how did the Doctor know the Master's plan would take a year and involve a countdown?" Well, Urak, is the second expert revived?

– Yes, Mistress Rani... I recognise this Earthling... it is CJ from the... BBC Two evening quiz...*Eggheads*...

– Indeed. In which the greatest, and indeed the smuggest, minds of Earth are pitted against untutored amateurs. A pointless farrago.

– I enjoy it... Mistress... I like to... make a crisp sandwich during it and... then sit down and watch... *Hollyoaks*... straight afterwards...

– *Hollyoaks* is irrelevant, Urak. Well, CJ? The answer!

– This one's pretty easy, actually. We have to remember that the Doctor and the Master are both Time Lords, and as the Doctor said way back in 1981 in *Logopolis* by – yes, that was by Christopher H Bidmead, directed by Peter Grimwade and designed by Malcolm Thornton –

– He is showing... off... Mistress...

– Indeed. Embroidery of the answer serves no purpose here, CJ!

– Okay... well, basically in *Logopolis* the Doctor says of the Master 'in many ways we have the same mind', and in that story the Master is able to accurately predict the Doctor's next move (in that case, repair of the chameleon circuit) and –

– Get to the point!

– Well surely it works the other way? By the time the Doctor's whispered to Martha, he's seen the Paradox Machine and the Toclafane, and can easily predict the Master's plans to make Earth into his base of conquest. He can estimate that it will take a year for the production of the Master's missiles and about a year for Martha to spread the word to enough people to save him.

– I see. And from his knowledge of the Master's grandiloquent persona he would know the Master would broadcast the countdown to the activation of his scheme.

– So do I get the point, Rani?

– This is no game. And this time, egghead, you neither win nor lose. Your usefulness in this experiment is complete. Urak, dispose of him!

Gladly... Mistress Rani... Daphne is my favourite egghead... anyway...

ZZZZZZZKKKKKK

– A fitting end to a supercilious egotist. Now for the third question and the third expert. Urak, revive him!

NO WAY OUT

– The third question comes from **DANIEL FERRIS** via email. He says "I've been watching *The Key to Time* on DVD, and in the last part of the story *The Ribos Operation*, the Captain of the Shrievalty uses a cannon to blast down the only entrance to the Catacombs of Ribos which the Doctor and co have gone down into. But after the Graff is killed, the Doctor and co are seen strolling back to the TARDIS. How did they get out of the catacombs?" Well, answer!

– Who is this... expert... Mistress Rani?

– Idiot. It is Cowell, Simon Cowell, a genius in the field of talent-spotting. His reputation for the ruthless harrowing of talentless Earthlings has spread across the galaxy. Well, Simon?

– Let's go round the room. Rani?

– My opinion? Well... I imagine the Doctor merely employed the rock-blasting powers of his insufferably cute computer K9, as demonstrated earlier in that very episode, to blast a way through the rocks.

– OK. Urak?

– I remember... earlier in the story... Unstoffe theorises that there must be another... exit from the... catacombs on to... the tundra outside the city of... Shurr... Or how could the Shrievenzale creatures... survive down there? Surely the Doctor left... that way....

– OK. I'm going to agree with.. Urak.

– Yes! Yes... I did it...

– A ludicrous decision, Simon.

– That was a terrible answer, Rani.

– It was a perfectly rational answer –

– No, it was appalling, now goodbye, Rani. Other door.

– Sniffle... It was my dream to answer that question correctly... sob...

– Well, your dream, Rani, was my nightmare.

– Please...

– No, Rani. You're deluded. Get a job in a supermarket, you're not going to make a living out of answering questions about *Doctor Who*.

– Please, Simon... it's all I've ever wanted, ever since I was a Time Tot...

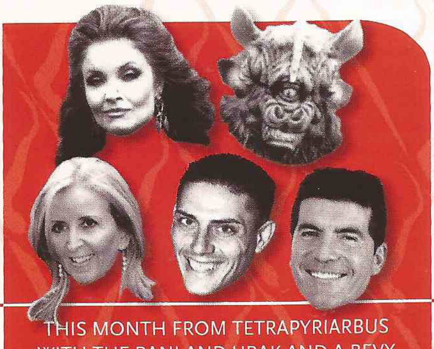
– I'm going to have to call security... Urak!

– Yes...?

– Remove the Rani from my laboratory.

– Gladly... Mistress Simon...

Then that's the last time that Sorvad will interfere!



THIS MONTH FROM TETRAPYRIARBUS WITH THE RANI AND URAK AND A BEVY OF GENIUSES

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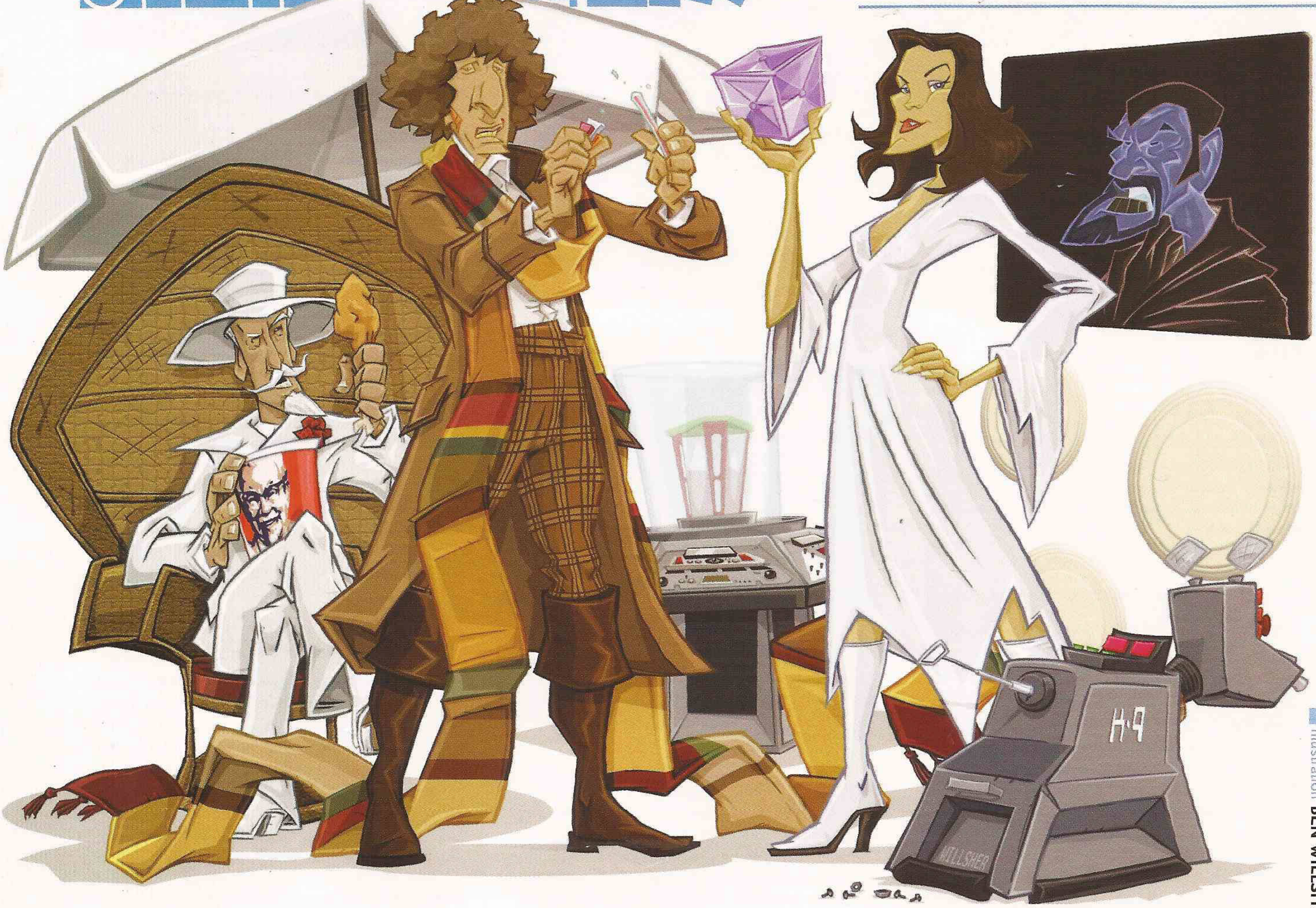

Illustration **BEN WILLSHER**

THE KEY TO TIME

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SEASON SIXTEEN MARKS A DEPARTURE for *Doctor Who*, being the first to introduce an interlinking element between each of the six self-contained stories. It also offers us a new companion who, we are told, is the intellectual equal of the Doctor, though her inability to choose appropriate footwear for any planet's terrain would indicate otherwise. Yes, it's the long-awaited arrival of the *Key to Time* box set, featuring the advent of Time Lady Romanadvoratrelundar.

What a lot you get for your money! (And I don't just mean Mary Tamm.) Producer Graham Williams' second season is by turns ambitious, rollicking, funny, thoughtful and terrifying, providing a canvas upon which are painted tales of con men, phoney wars, huge mythologies and parochial societies, nobles and peasants, fake fiends and all-powerful beings. Watching these adventures back to back you can't help noticing how packed they are with bold stories – big concepts, big plans, big words – and at least one humungous squid. The scripts themselves bristle with larger than life characters – usually villains – thwarted at every turn, which does turn out ultimately to be a kind of metaphor for the season itself.

REVIEWERS THIS ISSUE:

Steve Berry (SB)
Vanessa Bishop (VB)
David J Howe (DJH)
Matt Michael (MM)

One problem is we never really get an explanation of what the Key To Time actually *does*. All we know is those petulant Guardians have rendered the thing practically useless by scattering its six parts randomly and annoyingly about the universe. So now that the White Guardian needs it back, he has to commission the Doctor to go fetch on his behalf, for no adequately explained reason. At least in IKEA they give you a set of instructions. Instead, we get some mystical, metaphorical bobbins about restoring the balance to the Force... oops, I mean the Universe.

So it's epaulettes ahoy as the TARDIS undertakes *The Ribos Operation*, a suitably epic start to the Doctor's odyssey to find and assemble the disguised segments of the Key, with crackling dialogue from writer Robert Holmes and some great performances.

BBC DVD
DOCTOR WHO
DOCTOR WHO
THE KEY TO TIME

New regular Tamm is the living definition of haughty, promising a lively partnership with Tom Baker's at first misleadingly overconfident Doctor. Paul Seed as the story's chief baddie, the Graff Vynda-K, ramps up the camp, especially approaching his delightfully bonkers death scene, and Timothy Bateson's Binro warrants his reputation as one of the series' truly touching characters. We also get two episodes' worth of tightly-plotted and sparkling, silver-tongued exploits from Garron (Iain Cuthbertson) and Unstoffe (Nigel Plaskitt), the by-now traditional Holmes double act. If anything lets the side down it's the lack of second half action and, despite the wartime, winter setting, there are also no allusions to *Dr Zhivago* or its themes of crushed idealism and revolution.

By contrast, *The Pirate Planet* isn't at all lacking in sweeping grandeur and sprawling ideas. In fact, it's bursting at the seams with imaginative treasures and, at times, groaning under both its own intellectual weight and that of its writer, a then-unknown Douglas Adams.

What follows is an enjoyable jumble with lots of lovely set pieces – although, in fairness, Adams could never write a convincing beginning, middle or end to any of his stories. The plot exposition degenerates badly into technobabble at times, but who cares when there's so much fun to be had watching the Captain (Bruce Purchase) shout at everything?

The most successful *Doctor Who* stories are those that indelibly print an image on the viewer's mind, and who could forget this belligerent buccaneer or his cybernetic,

Sticklebrick face? Or K9 and the Polyphase Avatron shooting it out? Not to mention the enduring impression of things we never really see, like the hollow planet Zanak itself, jumping about sucking the life out of everything. Performances of note are Andrew Robertson as Mister Fibuli and Rosalind Lloyd as the Captain's evil Nurse, both of whom are acting their socks off and taking it all terribly seriously. Tom Baker, even with a dog bite to his face, revels in the quality of the script and the whole thing wraps up rather nicely with a satisfyingly big explosion and what modern TV bods would call 'closure'. Follow that!

Luckily, next up is *The Stones of Blood*. Any story which has bits of Stonehenge getting fidgety and stalking the countryside in search of human blood has got to be a winner.

The titular murderous megalithic monuments are revealed to be Ogri, the season's only successfully realised monster. The others, when they arrive, are almost uniformly tatty. The Shrievenzale, the Taran Wood Beast, and Kroll are the only three traditional alien creatures introduced during the season, the rest of the enemies taking the (occasionally android) form of human beings, and every single one of them is a candidate for compulsory CGI replacement.

Of all the adventures, *The Stones of Blood* is the one that has dated the least, probably down to its entirely-shot-on-video nature. It also contains the series' finest example of a scene stuck in solely to frighten the kiddies (although the last 30 seconds of *Blink* recently ran it a close second), as a couple's camping holiday is ruined quite horrifically by a visit from the vampiric stones.

The Androids of Tara starts cheekily enough – Romana finds the fourth segment in the first five minutes – but swiftly deteriorates into standard swashbuckling fare. In its favour, it does illuminate the season's themes of deception and disguise, with even the Doctor hinting his clownish nature is a front for almost supernatural abilities. Also, it's terribly well-directed, with Michael Hayes making another of the season's impossibly promising débuts.

However, for all its derring-do, the adventure's strengths are those of its source material (Anthony Hope's *The Prisoner of Zenda*) and its weaknesses are pure *Doctor Who*. Why does a civilisation advanced enough to create realistic robot replicas dress and live like it's trapped in the Middle Ages? Why is its population, aside from the deliciously evil Count Grendel (Peter Jeffrey), so dreary as to be indistinguishable from the androids themselves? And why oh why couldn't a few quid have been spent on that bear costume?

Sadly, whilst *The Androids of Tara* is simply bland, *The Power of Kroll* is out-and-out bad. Appropriately enough for a four-parter that stinks the place out, much of the action takes place in a methane factory. If there's anything of worth here, it's the promise of future brilliance, as many of the story's ideas and situations crop up again in Robert Holmes' infinitely superior *The Caves of Androzani*. You really could do a lot worse than whip out the DVD of that to watch instead.

By the last story of the season, *The Armageddon Factor*, budgets are looking decidedly thin. The principle enemies are the aptly-named Mutes, presumably on a non-speaking supporting artist scale rate, and their leader The Shadow who can only be filmed in a very dimly-lit set. For a claustrophobic 'futility of war' metaphor, the story certainly demonstrates impoverishment at every quarter. Even the originally-planned, constant blitzkrieg bombardments of Atrios are absent for financial reasons.

The temptation, therefore, is to rationalise the whole set-up as a gigantic Black Guardian trap, with rogue Time Lord Drax (Barry Jackson) a less altruistic, deliberately unimpressive parallel agent to the Doctor's knight templar. Unfortunately, he's really just a bit of misjudged comic relief.

Both the top and tail stories from this season are entirely studio-bound, but where *The Ribos Operation* makes a virtue of this necessity, relying heavily on sumptuous dialogue, *The Armageddon Factor* struggles forlornly through a series of melodramatic scenes with no one really raising their game.

> "Jewel in the crown is *A Matter of Time*, an exceptionally well-written and produced documentary..."

The Marshal (John Woodvine), by far the best character, is effectively written out at the end of Part Three whereas elsewhere it's wet lettuce all round with equally limp performances from Ian Seynor as Merak and even soon-to-be companion Lalla Ward as Princess Astra.

Mary Tamm, on the other hand, has let her hair down here – literally – and confers on Romana a sense of rash, end-of-term abandon which, in the 1970s, is about as alluring and sexy as *Doctor Who* ever got.

The much-maligned ending isn't entirely a cop-out; but a genuinely original and expansive conceit like the Key to Time deserves at least an episode's worth of denouement to reward the loyal viewer.

DVD EXTRAS

The box set's extras package is a bumper collection of sturdy documentaries, contemporaneous programme extracts (including a bafflingly tense interview from *Nationwide* between a combative Baker and Frank Bough), and extended or deleted scenes. Of these, only the ones that have been cut back into context are worth watching, with what feels like hours devoted to out-takes of meandering Mentiads. Really, if a piece of unused footage can't be sandwiched into a documentary, or given some editorial justification, is there a point for it to be on the DVD at all?

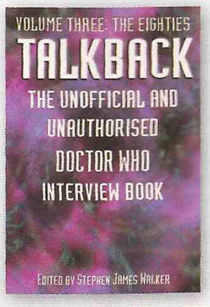
Genuine highlights include a saucy Christmas tape clip, although the sweary bloopers have been left off, presumably to keep the PG rating, (or maybe they've been shipped off to *TV's Naughtiest Blunders*), and *Parrot Fashion*, a Douglas Adams tribute in the context of his contribution to the season, rather than the overbearing sycophancy we usually get.

Weird Science is the latest in a long line of failed comedy efforts, a terrible, misfiring pastiche of 1970s educational programmes which should have the makers of *Look Around You* consulting their lawyers. More amusing are the new commentaries; Tom Baker in particular is in a fruity mood (where the fruit in question may well be fermented grape juice), and John Leeson provides a jolly foil.

Jewel in the crown, however, is *A Matter of Time*, an exceptionally well-written and produced documentary focusing on producer Graham Williams' tenure on *Doctor Who*. It contains a dizzying number of facts for fans old and new, and wouldn't look out of place if it were transmitted on BBC Two.

Overall, the seven discs' worth of material comprises a nice exploration of the scale and nature of good versus evil, sinister powers behind the curtain, and the ambivalence of war. Even the White Guardian's not above a bit of subterfuge (fooling Romana into climbing aboard the TARDIS) and the odd veiled threat himself. Which does lend weight to the notion that he and the Black Guardian are one and the same. I mean, it's not like you ever see 'em in the same room together, is it? **SB**

[SHELF BRACKETS]



VOLUME THREE: THE EIGHTIES

TALKBACK

THE UNOFFICIAL AND UNAUTHORISED DOCTOR WHO INTERVIEW BOOK

EDITED BY STEPHEN JAMES WALKER

TALKBACK: THE EIGHTIES

BOOK Telos | **BY** Stephen James Walker | **PRICE** £12.99 | **OUT** Now

The 1980s volume of Telos' *Talkback* series continues with its *raison d'être* to make available to a new audience some of the best *Doctor Who* interviews, with a diverse collection focusing on what is arguably the programme's most controversial period. there's a never-before-published interview with Terence Dudley – a somewhat controversial figure himself when the producer of cult TV shows *Doomwatch* and *Survivors*, but who, as director of *Meglos* and writer of *K9 and Company*, *Four to Doomsday*, *Black Orchid* and *The King's Demons*, vents his own disappointment with the series in a piece that calls Tom Baker "insecure" and "a time-waster", and the treatment of his own scripts "a travesty" and "a disaster".

In a more positive vein, script editor Andrew Cartmel gives a spirited defence of the Sylvester McCoy years in the face of some tough questions from a 1992 edition of New Zealand fanzine *TVS*. Cartmel's opinion that what fans really mean when they say they like a story is that they liked the lighting, might ruffle some feathers, but his recognition of the strengths and weaknesses of the BBC Design Department – that they would struggle with science-fiction but always give you better work if the story was a period piece – is astute. There are a few surprising high profile omissions. Sylvester McCoy and 1980s Master Anthony Ainley receive a few quotes in a 1989 *Frame* fanzine article about the making of *Survival*, but get no individual interviews of their own; and is it really possible to cover the 1980s without anything from outspoken writer and long-term script editor Eric Saward? No matter. With a charismatic Tom Baker interview taken just before filming in 1979, and a run of technical features on visual effects and monster design, there's still plenty that's entertaining and informative.

As ever, *Talkback* also reveals as much about the people it talks to as those asking the questions, and the time the interviews were conducted. A number of early interviews show a concern over whether *Doctor Who* is considered an adult or a children's programme, while the Cartmel interview ►

uncovers that New Zealand had to wait so long to see the McCoy stories, the novelisations often got there first. **VB**

DOCTOR WHO
Collected Stories

DOCTOR WHO: COLLECTED STORIES

AUDIO BBC Audio | **BY** Various
PRICE £50.00 | **OUT** Now

Although never as profound or as emotionally intense as the best of new *Who*, this 12-CD box set, comprising of the first six Tenth Doctor Audiobooks, still offers a number of entertaining, if largely undemanding, adventures.

The set's coup is that three of the stories – *The Feast of the Drowned, The Stone Rose* and *The Resurrection Casket* – are read by David Tennant himself, who tears through each adventure with impressive energy, and – displaying plenty of Tenth Doctor, pre-*Doomsday* larkiness – also summons up a near endless collection of voices and accents, including a spot-on impression of Rose's boyfriend, Mickey Smith.

The contemporary London-set naval ghost story, *The Feast of the Drowned*, comes closest to capturing the feel of its Series Two roots, while the ancient Rome-based *The Stone Rose* and alien pirate story *The Resurrection Casket* provide for more comic and flamboyant adventure.

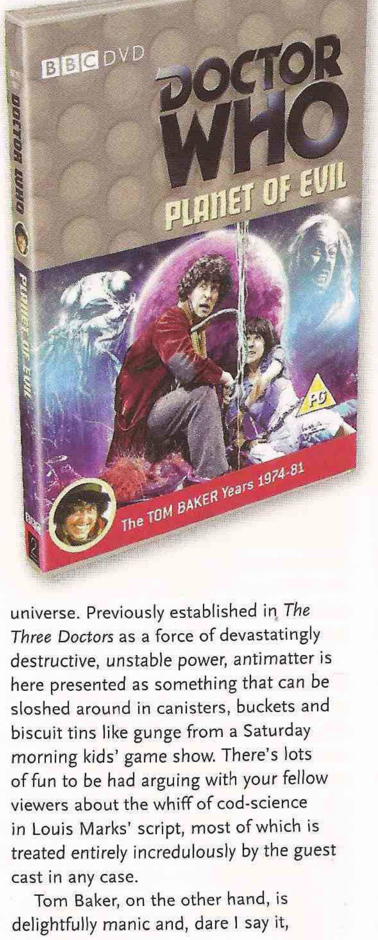
The other stories – *The Art of Destruction, The Price of Paradise* and *The Nightmare of Black Island*, read by 2006 TV guest stars Don Warrington, Shaun Dingwall and Anthony Head respectively and first published after Series Two – pre-empt the show's current direction, freeing up the format by sending the Doctor and Rose on adventures that Rose's Mum and Mickey don't feature in at all. Following the authenticity that Tennant's tones give, these readings perhaps inevitably feel slightly less immediate. Warrington is dignified and stately, Dingwall sprightly and Head silver-tongued and sinister.

Tewnty-second-century African-set volcano story *The Art of Destruction* is a slow burner. Savage alien jungle tale *The Price of Paradise* and creepy, monster-infested, Welsh coastline-set *The Nightmare of Black Island*, however, rattle along with more atmosphere.

All discs include bonus features – author interviews on the Tennant-read stories, and reader and author interviews on the rest. **VB**

PLANET OF EVIL

DVD 2|entertain | **BY** Louis Marks
PRICE £19.99 | **OUT** Now



BLIMEY! AS IF WE DIDN'T HAVE ENOUGH 'teeth and curls' this month, here's another top-up of Tom for the DVD collection. And there are damn good reasons why it's an essential purchase, to boot. Make no mistake, *Planet of Evil* is a pretty important story in the history of the series. Right-thinking viewers will straight away spot the cookie-cutter, classic *Doctor Who* scenarios – ideas that wouldn't look out of place today. *Planet of Evil* marks the first outing for what many consider the finest two-man TARDIS tag team; Elisabeth Sladen as Sarah Jane is visibly enjoying the chemistry with Tom Baker's Doctor in the opening scenes. Plot-wise, it's that old chestnut; humans on a remote planet at the edge of the known universe, messing about with – and misappropriating – forces they don't understand.

Oh yes, this month's other DVD release is nothing if not the perfect template for top notch Saturday evening entertainment: distress calls, reckless scientists, hairy monsters, and plenty of evil-beyond-belief threatening to burst out of the screen to devour or desiccate us. Into the midst of which, barrelling through like an intergalactic rugby sevens team, there lands a butch and beefy – it probably wouldn't be too unkind to say portly – human spaceship crew, roaring and raging at everything, including themselves. Cue one strong moral lesson about just blumming well leaving things alone.

> "Right-thinking viewers will spot the classic *Doctor Who* scenarios that wouldn't look out of place today..."

If you're already reminded of more recent stories like *The Impossible Planet* or *42* then it's with good reason, so striking are the similarities between certain scenes (a "satan pit" of sorts even features in *Planet of Evil*). No doubt either, that a young Chris Chibnall had the image of possessed Sorenson (Frederick Jaeger), eyes aglow with furious and fiery antimatter, etched on his psyche for a full 30 years before finally exorcising it in a flurry of "burn with me"s. Even the fully-transformed anti-man creature is powerful and scary; kudos to Jaeger and the BBC make-up department there for producing something approaching *The Shining* for the kiddywinks.

Planet of Evil was producer Philip Hinchcliffe's first story completely in charge, and it's easy to see he's made a determined effort to move away from the more rubber-suited monster invasions of yore, toward a single central villain or concept of peril. Hence the 'homage' to no-nonsense sci-fi stories such as *Jekyll and Hyde* or *The Forbidden Planet*.

Slightly less no-nonsense – in fact, almost entirely nonsense – however, is the script's treatment of its central premise, a gateway to the antimatter universe. Previously established in *The Three Doctors* as a force of devastatingly destructive, unstable power, antimatter is here presented as something that can be sloshed around in canisters, buckets and biscuit tins like gunge from a Saturday morning kids' game show. There's lots of fun to be had arguing with your fellow viewers about the whiff of cod-science in Louis Marks' script, most of which is treated entirely incredulously by the guest cast in any case.

Tom Baker, on the other hand, is delightfully manic and, dare I say it, dangerous in his performance – from the sheer perverse delight in performing an emergency materialisation at the beginning of Part One to talking Sorenson into suicide near the end of Part Four, these are the first real flickers of that 'walk in eternity' alienness we'd come across again in the following story, *Pyramids of Mars*, and more so in future years.

Typically, most of the incidental characters end up dead – although, for some reason, Sorenson is spared by the antimatter creature and returned to his colleagues a wiser and more mindful soul. Planet of evil? Pah! Planet of mushy sentimentality, more like.

DVD EXTRAS

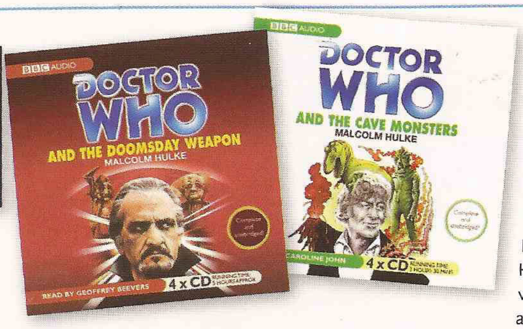
On the DVD's accompanying documentary, *A Darker Side*, Philip Hinchcliffe comments that his term as producer was marked by the mining of a rich "vein of fiction that we were raiding as our source material." Well, if this story teaches us anything it's that reckless pillaging like that can come right back and bite you on the bum. Indeed, Hinchcliffe himself is positively red-faced admitting that the story is "a bit too much of a rip-off," though it has often been said that *Doctor Who* is at its best when its roots are showing. The latter is a truism, but one that perhaps set designer Roger Murray-Leach took a little too literally when designing the stand-out feature of these episodes, the Zeta Minor jungle planet surface. There's a solid ten minutes' worth of discussion devoted to singing the praises of this admittedly impressive piece of studio dressing (which Baker vividly likens to the insides of his own mind). Suffice to say it could only have looked more convincing had Sarah Jane stumbled into a campload of c-list celebs tucking into kangaroo knackers and wichetty grubs during Part Two.

Convincing, however, is not a word that applies to the mannered performances adopted by most *Doctor Who* supporting artists of the 1970s, which is at least acknowledged and addressed in the second of the accompanying documentaries, *Planetary Performance*. That said, an examination of the show's theatrical acting styles might've sat better as an Extra on a different adventure from the era, perhaps one with a larger and more varied cast, especially considering that the sheer amount of ham on screen in this story would put *Babe: Pig in the City* to shame. Similarly, the dissection of the series' film horror and gothic influences included on the *Key to Time* box set would have been more at home here.

The cast commentaries, photo galleries and continuities are much as you might expect for an oft-neglected story, but this DVD's notable achievement is showing Philip Hinchcliffe at the BBC's Written Archive store, rifling through the programme documentation. More of this sort of thing in future, please. **SB**

THE DOOMSDAY WEAPON
THE CAVE MONSTERS

CDs BBC Audio | **BY** Malcolm Hulke
PRICE £13.99 each | **OUT** Now



BBC AUDIOBOOKS HAS CHOSEN WELL with its latest unabridged readings of classic *Doctor Who* novelisations. *The Cave Monsters* and *The Doomsday Weapon* were first published in 1974, at a time when the writers for the range were encouraged to flesh out their television stories.

The Cave Monsters is read by Caroline John, who played companion Liz Shaw in the TV serial upon which this novel is based, *Doctor Who and the Silurians*. Malcolm Hulke skillfully dresses up his own story; he gives each of his reptile men individual names and distinct personalities, as well as a richly-described prologue that's set when the reptiles still ruled the Earth. Other embellishments include one of the creatures attributing names to some of the book's other characters – the Brigadier's military moustache making him 'Fur Under Nose' and the Doctor 'Frock Coat'.

John reads the Silurian dialogue with her voice treated with a gargling sound that, like the book as a whole, is a variation on the original but still in keeping. However, her decision to read the Third Doctor with a slight hint of Pertwee's lisp can make the character sound a bit old and frail. Other effects turn some characters echoey once the action moves down into the caves, while scenes set within the creatures' subterranean base gently hum with the sound of strange technology.

The Doomsday Weapon, based on Season Nine's *Colony in Space*, brings the Third Doctor to the bleak planet of Uxarius, where an Earth colony is struggling to survive in the face of a ruthless mining corporation, and where the Master is searching for the legendary Doomsday Machine – a powerful device with which he can blackmail the universe. In terms of the book's original release, this was the first novelisation to feature both companion Jo Grant and the Master, so Hulke alters the story accordingly to give both characters new introductions. He also takes the opportunity to give a nightmare vision of the concreted-over Earth that the colonists have left behind, as well as an interpretation of Gallifrey full of doddery old men that predates *The Deadly Assassin*'s similar view of the Time Lords by a good few years.

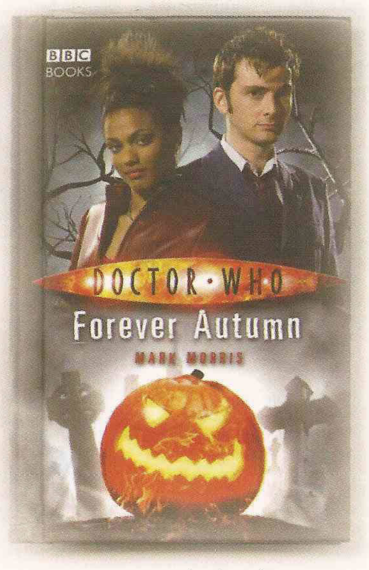
The book is read by *The Keeper of Traken*'s Master, Geoffrey Beevers. He keeps accents and other vocal affectations down to a minimum, preferring to let his own silky voice fold around the characters, which it does to excellent effect. The story's setting allows for a more unearthly set of sound-effects, including the interior of the TARDIS which, as with the previous audiobook of *The Daleks*, oscillates with odd noises unique to these releases alone. Simon E Power's new music, *Doomsday Planet*, also crashes around with the evocative sound of distant planets exploding.

As before, both four-CD sets aim to give the listener the full novelisation experience, from re-using the original back cover synopsis to reprinting the book's internal line illustrations in the accompanying booklet. The early Target novelisations were always a joy, and having them revived in this way is no less of a pleasure. **VB**

> "These books were published at a time when writers for the range were encouraged to flesh out their stories..."

FOREVER AUTUMN

NOVEL BBC Books | **BY** Mark Morris
PRICE £6.99 | **OUT** Now



WHEN THE TARDIS ARRIVES IN THE new England town of Blackwood Falls, strange and eerie events are already underway. Three school friends dig up a weird book from amongst the roots of a gnarled tree. A green mist descends on the town, and from the fog, pumpkin-headed monsters stalk the townsfolk, spreading fear and terror. At a brisk pace, the Doctor and Martha are inevitably drawn into the unfolding events, discovering that, for centuries, Blackwood Falls has been home to the alien Hervoken. Once dormant, they're now awake, ready to destroy the whole community for their own ends.

By previous standards, the horror-themed *Doctor Who* books are among the strongest in the range, and *Forever Autumn* is not an exception. The writer, Mark Morris, doesn't waste any time in slow, tense build ups, and while this might have meant that we never get a sense of the normal Blackwood Falls, he's canny enough to include enough background for the characters to prevent this from being an issue. In any case, it's clear that the Hervokens' baleful influence has meant that the town has never been completely normal – hence Etta, an old lady whose proximity to the sleeping aliens has left her with psychic powers.

The New England setting initially suggests that this is going to be Stephen King for kids – but this is more like one of those Hallowe'en episodes of *Buffy*, or even *The Shakespeare Code*, with the emphasis very much on action and scares rather than outright horror. Morris even makes the link to the TV story explicit, by having the Hervoken and the Carrionites as mortal enemies. That said, there are a few nuggets of pleasing terror to be found, including the images of the grinning aliens looming out of the mist, and of one of the townsfolk being crunched into jelly by the writhing roots of the Blackwood tree.

What's best about *Forever Autumn*, though, is Morris' pitch perfect evocation of the Doctor and Martha. The Doctor is as good as he gets, his zest and energy concealing a sense of power and danger that comes out when he braves the Hervokens' lair to offer them their one chance for salvation. When that's refused, he's as frighteningly relentless as ever in putting an end to their evil. Martha is also spot on, and the book belongs to her perhaps even more than it does to the Doctor – it's all about her not looking back, starting a new life with the Doctor and understanding where he comes from. Clever, compassionate and courageous, with a nice line in sarcastic wit, this is the Martha we know and love, and Morris brilliantly captures her irresistible onscreen relationship with the Doctor.

With a memorable race of monsters, well drawn characters and a strong storyline, this has all the ingredients of top-notch TV *Doctor Who*. Vividly written and pitched at precisely the right level, *Forever Autumn* is a compelling read, and an excellent *Doctor Who* story. **MM**

> "The emphasis is very much on action and scares... that said, there are a few nuggets of pleasing terror!"

DOCTOR·WHO
Etch A Sketch

CYBERMAN ETCH A SKETCH

TOY Character Options
PRICE £9.99 | **OUT** Now

I'm not entirely convinced. I never really got on with Etch a Sketch as a toy, not being even remotely artistic. All my attempts to draw Daleks ended up looking like badly scribbled piles of boxes, and about the only thing that I could ever manage was a very poorly rendered TARDIS. There are however some geniuses out there who can draw proper pictures using the toy, and so maybe for budding artists or graphic designers this is ideal. The screen is a tiny three inches by two inches, so there's not much space to fit your picture on, but the plastic Cyberman head that acts as a cover and a stand is very nicely rendered. A lovely looking item, but perhaps lacking in play value. **DJH**

JUDOON SCANNER

TOY Character Options
PRICE £9.99 | **OUT** Now

DOCTOR·WHO
JUDOON SCANNER

In essence this is a chunky UV pen, which makes neat bleepy noises when you press a button or pull the cap. Not terribly inspiring. However, add it to the talking Judoon Helmet and the pint-sized Judoon army can now go around scanning and assessing family members and friends, hunting for rogue aliens, and terrorising the cat. It's really missing a nice chunky waterbased (washable) black marker pen on the end so that large crosses can be made on the hands of those assessed and cleared. The box even warns that the UV Pen should not be used on skin. Spoilsports! **DJH**

TRIPLE FILLED PENCIL CASE

TOY DNC | **PRICE** £4.99
OUT Now

YOU WILL BE DELETED

Here is a properly Cyber-themed set of stationery. This is wonderful ▶

◀ value and contains everything you could possibly need for school: a protractor, two set squares, a rubber, a sharpener, two pencils, a ruler, 18 coloured felt tip pens and 18 coloured pencils. The packaging is nice and chunky, and overall it's a well made and substantial piece of kit. All that's missing is a voice chip and flashing eyes! DJH

DOCTOR·WHO
100
Ravensburger Puzzle
100 PIECE JIGSAW
Ravensburger

JIGSAWS

PUZZLES Ravensburger
PRICE £6.99 | **OUT** Now

Just when we thought the humble jigsaw puzzle had died a death, Ravensburger comes along with some wonderful designs. There are two Series Three jigsaws available: a 100-piece puzzle featuring images of a Weeping Angel, a Carrionite, a Scarecrow, the Dalek Sec Hybrid and a Judoon; and a more complex 1000-piece jigsaw, featuring a gorgeous image of the Doctor and Martha surrounded by Daleks and Pig Slaves. The Dalek puzzle is especially wonderful as all those Daleks make it a very tricky puzzle to complete. DJH

DOCTOR·WHO
collectors playing cards
collectors playing cards
collectors playing cards

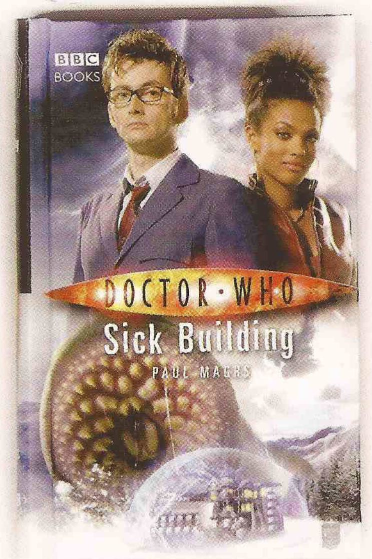
PLAYING CARDS

CARDS Cartamundi
PRICE £2.99 per pack | **OUT** Now

These packs of playing cards are just right for games of Story Snap, or Bridge, or even Patience. There are three basic packs available, one for each of the last three series, and special two and three packs in some stores. The cards are very nicely designed, with slightly darkly printed images, and the overall look and feel of them is wonderful. Another superb pocket money piece of merchandise and ideal for the Christmas stocking. DJH

SICK BUILDING

NOVEL BBC Books | **BY** Paul Magrs
PRICE £6.99 | **OUT** Now



TIERMANN'S WORLD – A PLANET inhabited by amazing beasts – is in danger as never before by the arrival of the Voracious Craw, an enormous, planet-eating spaceworm. As it munches its way greedily and indiscriminately through whole continents, the animals can only run for their lives. Also planning to run for their lives are the only three human inhabitants – Professor Ernest Tiermann, his wife Amanda and their son Solin. Cloistered in luxury in their fabulous Dreamhome, their every whim catered for by an army of robotic Servo-furnishings, the Tiermanns blithely prepare to abandon their loyal servants to certain doom. And outside, in the frozen forest, the TARDIS deposits the Doctor and Martha right in the path of the fleeing animals.

A story about conspicuous consumption, *Sick Building* draws parallels between the Voracious Craw and the hedonistic behaviour of the awful Tiermann family, both recklessly devouring whatever they want without any care for the livelihood of others. While the Tiermanns live in splendid isolation behind the force field of the Dreamhome, they have shut out the animals of Tiermann's World, leaving them to fend for themselves – and the animals only take what they need to live, while the Craw and the Tiermanns are driven by greed.

There are also parallels between Professor Tiermann and his finest creation, the Domovoi, the computerised brain behind the Dreamhome. Both are tyrants, used to their orders being obeyed without question, and both are being driven slowly madder by the dawning knowledge that the arrival of the Craw means that those orders will not be obeyed for very much longer. Tiermann's attitude towards the creations that made him rich – the Servo-furnishings – is callous and cruel. Believing that only human beings have feelings, Tiermann has no time for the Doctor and Martha's sympathy for the put-upon robots, and he has no intention of trying to save any of them from the arrival of the Craw.

Writer Paul Magrs' distinctive blend of fantastic elements in a realistic setting, and his sympathy for the outsiders, help us really feel for the Servo-furnishings, which include Barbara (a vending machine) and Toaster (a broken sun bed). Kinder and nicer than the Tiermanns, we can empathise with the Servo-furnishings far better than their selfish master and mistress.

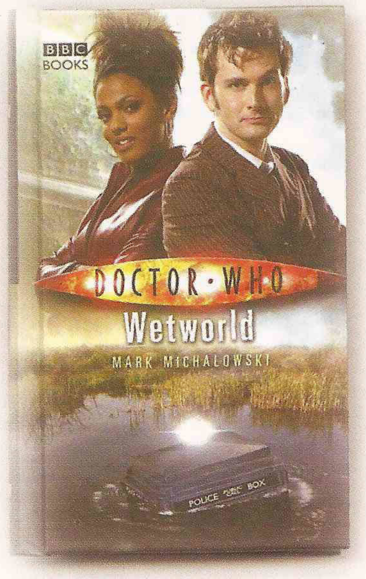
The Doctor and Martha feel less true to life – Magrs has such a distinctive voice that it's sometimes hard to hear these characters speak the words. Going for the most energetic and excitable version of the Doctor that he can, Magrs plays up the Doctor's on-the-spot brilliance and randomness, in one lovely moment wondering whether the rattling cans inside Barbara are hurting her, but mostly avoiding the fire and ice aspects of his persona aside from one chilling moment when Tiermann claims that the Doctor has never lost anything he cares for. Martha gets a little less to do, but her love for the Doctor shines through, which makes her derisive reaction to Solin's crush on her a bit mean.

Thoroughly charming, exciting and thought-provoking, *Sick Building* is a very entertaining read. MM

"Magrs has such a distinctive voice... he plays up the Doctor's on-the-spot brilliance and randomness..."

WETWORLD

NOVEL BBC Books | **BY** Mark Michalowski
PRICE £6.99 | **OUT** Now



PROMISING AN UNUSUALLY grouchy Martha breakfast at Tiffany's, the Doctor accidentally brings the TARDIS down on the new colony world of Sunday in the year 2108. Quickly separated from his ship, which slides into a swamp with Martha still inside, the Doctor finds his way to the settlement's only town, Sunday City. There he discovers that the original Sunday City was destroyed by a meteor shower and catastrophic flood a year previously. Meanwhile, Martha wakes up to find herself surrounded by the planet's native otters, and threatened by a disgusting slime creature.

Wetworld starts off promisingly, with its fast-paced opening chapters and its key mystery – why are the otters switching from aggression to intelligence? The monster is an unusual one – living slime that can possess any living thing; and the tiny and isolated colony at the very beginning of human expansion into space gives the story a compelling kind of pioneer spirit. Like the other two novels, this is about a community under threat of being consumed by an alien force, with the Doctor championing the cause of individual lives and small pleasures against the urge for survival at any cost.

However, where *Wetworld* is less successful than the other books in its characterisation. Martha spends much of the book under the influence of the alien slime, which explains her unusually passive role, and perhaps her token jealousy when she learns that Ty Benson, the colony's matriarchal scientist, has been working closely with the Doctor. The Doctor, though, also seems to be much less confident and far more jittery than normal, aside from frequent moments when he proclaims his own biological brilliance. Only the joyous opening TARDIS scenes and the climax, when a reunited 'Smith and Jones' face death together, avoid the off-kilter portrayal of these characters, which perhaps explains why the middle section of the novel feels so much less engaging that it might have been.

The other characters are a pretty flavourless bunch. Only Ty Benson comes across at all vividly. The colony's oily and self-serving chief councillor, Pallister, feels like a caricature, and the other settlers are get too little time to make much impact. The bland characters make it much more difficult to care deeply about the fate of Sunday, and add to the sense that the book is not especially involving.

This is a real shame, because the storyline is intriguing and very strong, with an eco-friendly message at its heart. Constrained by their budget, the colonists travelled to Sunday in a nuclear fission-powered spaceship, the *One Small Step*, which now threatens to pollute their lush new home. Equally, the conundrum of the otters' intelligence develops in a compelling way, and the true nature of the slime monster and its peculiar biology is fascinating, and well explained. There are also a few comic moments, including malfunctioning damp psychic paper, which enliven the book.

Ultimately, though its plot alone justifies the price of admission, *Wetworld* finishes as a book that doesn't make the most of its many assets. MM

DISC INFO

FEATURING The Fourth Doctor (Tom Baker) and Romana (Lalla Ward)
WRITTEN BY Terry Nation
FIRST BROADCAST 1-22 September 1979

THE STORY

Landing on an apparently devastated planet, the Doctor and Romana make a horrifying discovery – the planet is Skaro, home world of the Daleks, who are excavating in search of Davros, the evil genius who created them...

EXTRA FEATURES

- Commentary featuring star Lalla Ward, guest star David Gooderson and director Ken Grieve
- *Terror Nation* – documentary about writer (and Dalek creator) Terry Nation
- *Directing Who* – interview feature with director Ken Grieve
- Optional CGI Effects
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DESTINY OF THE DALEKS

DVD 2|entertain | **CERT** PG | **PRICE** £19.99 RRP | **OUT** 19 November 2007 | **PREVIEW BY** David Darlington

IT'S BEEN A BANNER YEAR FOR FANS OF Tom Baker's Fourth Doctor, with the recent *Key to Time* set now being closely followed by the very next story transmitted, *Destiny of the Daleks*. The story is available both as a single DVD release on its own, and as part of a bumper eight-disc set, which includes all the stories featuring Dalek creator Davros.

Destiny of the Daleks has been spruced-up with the usual aural and visual restoration processes, and the disc also includes something which seems to be fast becoming standard practice – some new CGI effects shots as an optional extra. For this story they're provided by longterm DVD contributor John Kelly.

"I have previously provided optional CGI sequences for *Revelation of the Daleks* and *Arc of Infinity*," says Kelly, "and it's something I greatly enjoy working on. I think, like the 5.1 surround sound mixes, these effects often add a lot to the product, and give the fans a nice 'What if..?' version of their favourite stories. It would be ideal to have the raw footage to work from, as was largely the case for *Revelation of the Daleks*, but unfortunately with *Destiny* – like *Arc* – we do not have that luxury. In such circumstances, you can either paint out the original effect to the best of your ability and create a new one to composite over the top, or you can jazz up what is already there. With *Destiny*, I took the former option every time. My goal is to produce something notably improved from the original, but which looks like it's really there. One wants the sequences to look as spectacular as they can, but if they look artificial or just pasted on, I'd consider it a failure. It's a difficult balance to strike, and is often limited by the production value of the serial in question."

The disc, unusually, doesn't include a 'Making-Of' feature as such, but does feature an extended interview with director Ken Grieve, in which he discusses his sole contribution to *Doctor Who*.

"The interview with Ken Grieve was recorded back in November 2005 for my *Dalek Tapes* documentary," Kelly says, "and very little of it ended up being used, so we had a couple of hours of good, thoughtful material in the can, covering a variety of topics. Ken's a great guy, and a talented director – for example, his episode of *The Omega Factor* stands out notably in that series. Fortunately, Ken is as good in front of the camera as he is behind it, and I could probably have doubled the length of the piece without it getting boring! Having only one story to discuss means you can really get to the nitty-gritty of what makes a director 'tick' – hopefully, having 'met' Ken, people will appreciate what he did a little more."

Looking at a somewhat bigger picture, Richard Molesworth's *Terror Nation* piece is an overview of the *Doctor Who* career of Dalek creator Terry Nation, for whom *Destiny of the Daleks* was his final contribution to the show.

"Ever since I did the Robert Holmes overview for *The Two Doctors* DVD, I've wanted to take the same approach to other key writers from the series' past," Molesworth reveals, "and one of those was Terry Nation. So when *Destiny* came up for DVD treatment, I asked our comissioning editor, Dan Hall, if he'd consider a Terry Nation documentary in the same vein. The fact that it was to go on the DVD of Terry's last *Doctor Who* story is important. It just felt right, to me, for it to go on *Destiny*. Nation was an interesting character, in that his legacy to the series – the Daleks – is probably greater than his direct contribution of about nine-and-a-half stories. Perhaps one day I'll get to make a documentary that looks at his whole career, not just his *Doctor Who* work – his experience with *Hancock*, *Blake's 7*, *Survivors*, his US career, and so on. He and Douglas Adams are the two *Doctor Who* writers whose *Doctor Who* career is almost incidental to their success – but in *Doctor Who* terms, people very rarely look beyond his creating of the Daleks. I thought it would be good to try to get a feel for the man, to see him as others saw him, and to look a bit more closely at his *Doctor Who* writing as a whole. I felt that was a strength of my Holmes feature, and wanted to try to scrutinise Terry in the same manner. And of course, with the ongoing popularity of the Daleks in *Doctor Who* today, it was good to doff a hat to the man who started it all. Anyone who likes the Daleks in the current episodes, could do worse than buy *Destiny* and find out where and why it all started!" DWM

> "It felt important for the Terry Nation documentary to go on the DVD of his last story." Producer **Richard Molesworth**

PRODUCTION *Notes*

RUSSELL T DAVIES TAKES US BEHIND THE SCENES...

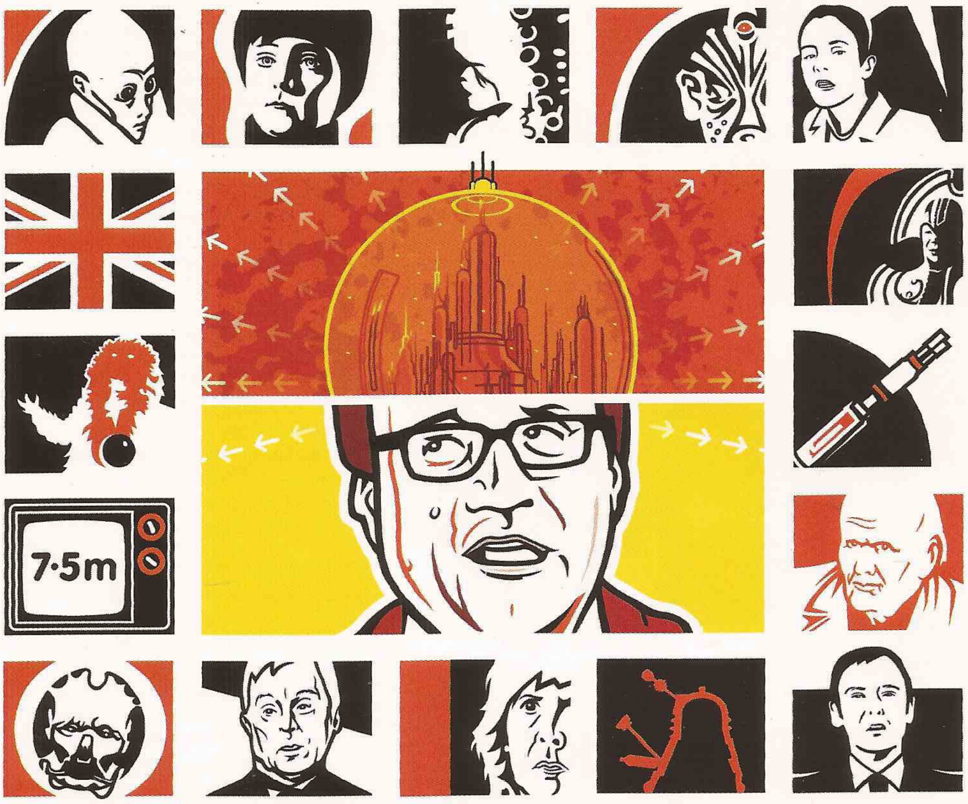

Illustration
BEN
MORRIS

BETWEEN THE LINES

THE THINGS YOU DON'T WRITE.

Now that I'm knee-deep in Series Four scripts, I've been thinking about this a lot; the things you plan to put into scripts, that never make the page. I don't mean scenes deleted from a draft, or in the edit, I mean the things you never end up saying. No matter how long you might have nurtured them!

For example, way back in Series One, in the episode *World War Three*, the Ninth Doctor said that Harriet Jones was destined for three terms as Prime Minister. "Britain's Golden Age!" But then, in *The Christmas Invasion*, he toppled her, after only one term. And that, in my mind, allowed a gap in which the Master could enter history and subvert it, as Harry Saxon. Just a little schism in that neverending flux of Time, ready to be exploited by his Mastery. Except, I never said any of this.

Why? Well, as the scripts for *The Sound of Drums* and *Last of the Time Lords* took shape, they became packed, both with new things happening, and an unusually high number of references to the past. Something had to go. I mean, imagine the end of Episode 3.12, the Master killing the President, then revealing the Toclafane, the laser screwdriver, the Doctor's hand, the decimation of Earth... it really wasn't the right moment for him to say, "Oh, by the way, Doctor, about that Golden Age..." Or in Episode 3.13, when he's musing to the parrot-cage-Doctor about Utopia, the end of the Universe, poor Lucy, the Paradox Machine, etc... Hardly the right time to throw in, "Oh yes, I forgot! Remember Harriet Jones? Well, it turns out..." Not exactly top of his list, and therefore, not top of mine.

And on a more serious level, the events of 3.13 were so brutal, I felt, deeply, that all those speeches I'd planned – "You brought down Harriet Jones and allowed this change in history!" and crucially, "That makes all of this *your* fault!" – would make things way too dark. As if the Doctor hasn't suffered enough! Let alone that, on a simpler level, you can be too self-referential. Would an awful lot of viewers have been left scratching their heads, thinking "Harriet who? Golden what??" So, all of those concerns led to the speeches being abandoned. Literally, never written, not in any shape or form, in any draft. I'd been planning them in my head for over two years, ever since writing *The Christmas Invasion*, I'd thought they'd be a glorious moral victory for the Master, tying up complex events across three seasons, making the whole thing look, oh, so bloody planned! But I never wrote a word of it, and I think that decision was right.

> "I'M JUST THE WRITER. I'VE GOT NO MORE AUTHORITY OVER THE TEXT THAN YOU!"

So the thing I wonder is, and I wonder if often... Are those speeches still true? Do they stand? Are they valid? Are they real?

They are in my mind. I could argue that the Doctor suffered the consequences of his treatment of Harriet, because that brought about, directly or indirectly, the whole nightmarish Reign of the Master. But... I'm just the writer! And once a script has been made, and transmitted, I honestly believe that it belongs equally to those who watch it. Don't like the Golden Age theory? Then discard it. I've got no more authority over the text than you! I really believe that; it's a great pleasure, believing that.

I think that applies even to the smallest of details. Recently, I was asked to proofread Gary Russell's marvellous *Doctor Who: The Encyclopedia*. And under C for Cruciform, he'd written that this was seized by the Daleks... on Gallifrey! No, I said to him! Oh no! NO!!! And he reacted with genuine surprise, cos he'd honestly assumed, from the Master's speech ("I was there when the Dalek Emperor took control of the Cruciform") that this Cruciform, whatever it is, was on the Time Lord's home planet. Now, in my fevered thoughts, I happen to know exactly what the Cruciform was, and what it did (and it's more terrible than I can say, of a scale and ferocity that's absolutely untransmittable on primetime BBC One, or anywhere, come to that; the Time War wasn't just spaceships and super-zooming-battles, it was a disgusting, horrific, temporal Hell). And bless Gary, he was lovely about it, and amended the entry.

But I've spent a good while since, thinking that I was wrong. That if Gary thinks it was Gallifreyan, then he's got every right to think so. It's not mine any more! And I've got no plans to show a Cruciform at work – not unless we ever get a *Lord of the Rings*-size budget (anyone? No? Please? Hush, Phil, be quiet) so nothing's about to appear on screen that would contradict Gary's theory.

And yet, and yet... I'm still glad we changed the entry, cos while you can argue forever about bleedin' canonicity and its sources, the *Encyclopedia*'s status as an official BBC book, sanctioned by the production office, would have given the Gallifrey theory more weight. It would have become that awful thing, a fact. And that's taking it away from you. It's taking away the choice. The Master's fleeting reference to the Cruciform had 7.5 million viewers; that allows for 7.5 million different versions of the Cruciform to exist. And actually... isn't that brilliant? Isn't that the best thing an idea can do, go anywhere, be anything, for anyone?

The Golden Age, the Cruciform, the Fall of Arcadia, the Church of the Tin Vagabond, all of 'em. They're yours. Just as I've treasured my own versions of Ancient Silurian Civilisation, and the origin of the Great Intelligence, and whatever-happened-to-the-rest-of-the-Zygons, for years and years and years. I think that's *Doctor Who*'s greatest legacy – an imagination that goes way beyond the screen, and all the way into your head, where it's yours, forever. DWM

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